

PAINTING
SCULPTURE
ANTIQUES
APPLIED ART

N
A825

The ART NEWS

An International Pictorial Newspaper of Art

DECORATION
ART AUCTIONS
RARE BOOKS
MANUSCRIPTS

Vol. XXV—No. 17—WEEKLY

NEW YORK, JANUARY 29, 1927

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

Antique Dealers Hold Annual Meeting

*Members of the Antique and
Decorative Arts League Elect
Officers for Coming Year and
Hear Reports of Committees*

The Antique and Decorative Arts League held its first annual meeting on Thursday evening, January 20th. The largest representation of the membership which has graced any meeting of the League was present. Reports were read by the chairmen of various committees and an election of officers was held.

The following men were elected to serve for the coming year:

President—Charles J. Duveen
First Vice-President—H. F. Dawson
Second Vice President—Edmond C. Bonaventure
Third Vice-President—Walter L. Ehrich
Secretary—James P. Montllor
Treasurer—Eugene J. Orsenigo
Chairman of Executive Committee—H. F. Dawson
New Members of the Executive Committee—Edward P. O'Reilly, Edward I. Farmer, Robert Samuels.

Before the meeting Mr. Orsenigo had refused nomination for any office and had stated that if elected he would be unable to serve. In spite of his protests he was re-elected treasurer and after continued pleas from the members agreed to accept office until the next meeting, to be held in February. Several members of the League expressed the hope that Mr. Orsenigo might still be persuaded to serve. Mr. Montllor also expressed himself as unable to carry on the work of secretary since it interfered too greatly with his business. His acceptance of office was provisional and it is probable that at the next meeting arrangements will be made to employ someone as assistant to the secretary and treasurer.

Before the election Mr. Montllor read his report as secretary, giving a review of the accomplishments of the League during the past year. The report showed a healthy increase in membership, a growing interest among the members and several definite accomplishments. First among these was the securing of a credit information service available to all members of the League, with files and data reserved for their exclusive use. An arrangement has been made with the Allied Board of Trade, a well-known mercantile agency, for the operation of a credit bureau and collection service. The League has adopted an official emblem which is now in use in many of the members' advertisements and is to be displayed in each of their establishments. It was designed by M. J. Rougeron.

One of the most interesting reports was that of the exhibition committee of which Messrs. Orsenigo, Dawson, Bonaventure, Stow and Ehrich are members. The committee recommended that an exhibition be held in New York City early in November of 1927. A permanent exhibition committee was advised which would have full power to accept or reject such examples as members might wish to exhibit and it was recommended that this committee be assisted by the decorator members of the League in presenting the exhibition.

To quote from the report:
"In order that the Exhibition may be presented intelligently to the public, members of our Association will be

(Continued on page 4)



"MADONNA AND CHILD"

Courtesy of Paul Bottenwieser

By TADDEO DI BARTOLO

Mr. Paul Bottenwieser of Berlin, now exhibiting in the Anderson Galleries Building, 489 Park Avenue, has recently sold to a New York collector this fine example by Taddeo di Bartolo, Sienese Master of the XIVth century

Fine Prints of XVth and XVIth Centuries

*Knoedler's Show Collection of
Italian, German and Dutch
Masters. Many Rare Ex-
amples Are Included*

In the field of prints, the current exhibition of XVth and XVIth century engravings, etchings and woodcuts on view at the Knoedler Galleries marks the high point of the current art season. The early Italian engravings are particularly rare and to have brought together such a representative selection of them is an achievement. The German masters, more frequently seen, but to our taste more uniformly superb, are found in magnificent selection. The large showing of Meckenem and Schongauer alone would make the present exhibition a notable one. In all of these early prints, as opposed to paintings of the same date, one has the great advantage of finding the artist's original conception unaltered by those chemical changes in pigment produced in the oil painting. Here the intensity of the black and its delicate gradations, the strong oppositions of white are unaffected by time. In praising the rarity and comprehensiveness of this print collection, it would be ungracious not to give an almost equal measure of praise to the catalog, which with its comments upon the individual artist and quotations from the best authorities in each field forms a valuable survey of the field.

From the point of view of sheer rarity, the small group of blockbook cuts, probably done in the Netherlands, furnish the greatest excitement of the exhibition. As Campbell Dodgson says, the artistic merit of these woodcuts makes it unlikely that they were produced in common Briefmaler workshops like the German editions of this period. The two companion woodcuts of horsemen have a swift energy of line and great expressiveness. The two other early prints of the Antichrist series are equally rare and notable for their bold and incisive rendering of form and action. Also included in this group is a print from a blockbook of sixteen leaves, illustrating two of the verses of the Song of Songs.

Pollaiuolo and Mantegna are naturally the chief glories of the Italian prints. The former's "Battle of Naked Men," the only known print of the artist, stands out magnificently in its powerful rhythms of flexible bodies and leaping swords. The seven engravings of Mantegna, the only ones that can be positively claimed as his, are also included in this group. The same classical austerity and calm rhythms animate his "Entombment" and "Risen Christ" as the "Battle of Sea Gods" and "Bacchanalian Group with Silenus." This repose communicates itself to many of the prints of the school of Mantegna. It is especially notable in the work of Giovanni da Brescia, whose "Holy Family with the Infant St. John" and "Two Sybils and an Angel" are in the present exhibition. There are also two prints of Cristofano Robetta, and a single example by Uberti, revealing the characteristics of a period of transition but animated by a robustly naive spirit. The short-lived genius, Domenico Campagnola, is represented by a single engraving, "The Virgin and Child with Saints," remarkable for its exquisite landscape, in which the deep and resonant blacks are perfectly preserved, while the amusingly named and

THOMAS AGNEW & SONS

PICTURES and DRAWINGS

by the OLD MASTERS

and

ENGRAVINGS

LONDON: 43, OLD BOND STREET, W. 1.

MANCHESTER: 14 EXCHANGE STREET

NEW YORK: 125 EAST 57TH STREET

THE FINE ART SOCIETY

Established 1876

Fine Etchings by

BONE, CAMERON, McBEY
GRIGGS, BRISCOE
STRANG, WHISTLER
ZORN, BRANGWYN

Catalogues on Application

PAINTINGS AND WATER-
COLOURS

by LEADING ARTISTS

148, New Bond Street, London, W.

ARTHUR GRETOREX, Ltd.

14, GRAFTON ST. BOND ST.
LONDON, 1

Sole Publishers of the Etchings of

Winifred Austen, R.E.
Charles W. Cain

Mortimer Menpes
Leonard J. Smith

and others

THE ABBEY GALLERY

(Close to Westminster Abbey)

2, Victoria Street, London, S. W. 1

Etchings and Watercolours

Proprietors: W. R. Deighton & Sons, Ltd.,
4 Grand Hotel Bldgs., Charing Cross, and
35 Cranbourn St., Leicester Sq., London.
Established 1872

WALLIS & SON

Pictures by British
and Foreign Artists

THE FRENCH GALLERY

120 Pall Mall London, S. W. 1

VICARS BROTHERS

Paintings, Drawings
and Engravings

12, OLD BOND ST., LONDON, W. 1

OLD MASTERS

THE VER MEER GALLERY

ANTHONY F. REYRE

22 OLD BOND ST., LONDON, W. 1.

Old Masters

of the

Early English School, Primitives of the Italian and
Flemish Schools and 17th Century
Dutch Paintings

Exceptional opportunities of making private purchase from
historic and family Collections of Genuine Examples by
the Chief Masters in the above Schools can be afforded
to Collectors and representatives of Museums

by

ARTHUR RUCK

Galleries: 4, BERKELEY STREET, PICCADILLY, LONDON, W. 1.

KNOEDLERS SHOW FINE PRINTS

(Continued from page 1)

little known Nat Dat (with the Rat-Trap) is shown in fine print, "Two Armies at the Battle of Ravenna." In addition there are one of the five known engravings by Beccafumi, four engravings by Marcantonio Raimondi and important examples by Nicoletto da Modena Jacopo Barbari and Montagna.

The German masters, more frequently seen and better known to the general public because of their greater production and preeminence in the field, are magnificently represented. Schongauer and Meckenem especially are shown in a series sufficiently large to give a comprehensive view of their work. The series of Schongauer's coats of arms are marvelous in their sense of perfect balance and rhythm giving unity to a complicated decorative theme, while such prints as the "St. Anthony Tormented by Demons" and "The Entombment" reveal the pictorial sense of the painter interpreted through the tremendous technical resources of the skilled goldsmith. There are thirty-eight Meckenems, the majority of them with that profound observation of every day life combined with vivacity and exquisite line which distinguish the artist. Less grand than Schongauer, he is the more human. Although many of his religious prints are beautiful, we turn instinctively to his comments on the homely life of his period, most amusingly seen in "The Children's Bath" and "Children Playing." Many of his ornaments and coats of arms vie with Schongauer's in their perfect sense of decoration. The Ornament with the Stem of Jesse, shown in the present exhibition, is one of the most beautiful of these. "The Organ Player and his Wife" and "The Spinner" are remarkable prints in which the life of the middle ages is set down in homely, yet decorative terms.

The "Little Masters" who flourished from 1500-1550 are well shown in all their charm. There are prints by Heinrich and Albrecht Aldegraver (the latter with his lovely "Virgin and Child in a Landscape"); characteristic prints of Barthel and Hans Beham, most technically proficient in the group, a print of the very rare Ludwig Krug and work of Jacob Binck, Hans Brosamer, the Master I B, Hirschvogel and Hans Lautensack. Two of the monogramists in the German group deserve especial mention. Works of the Master B.M., who flourished along the upper Rhine about 1485, are of the utmost rarity; his "Judgment of Solomon" is found in the present collection. There is also a single engraving of the Master L Cz, who flourished about 1480 and left only a dozen plates, mostly of modest dimensions, but every one a masterpiece.

The representation of the Netherlands resolves itself into work by Lucas van Leyden and Dirk Vellert. Interesting as one of the few Dutch engravers of this time, and necessary to a full representation of the art of the period, the prints of Van Leyden fail to move one beside the more vigorous and masterful works of the Germans and Italians. There are four prints of Dirk Vellert, all extremely rare and distinguished by the exquisite workmanship characteristic of the artist. Jean Duvet of whom but little is known is the only example of the early French school. His work suffers in comparison with that of the great masters of other schools.

Taddeo Di Bartolo for New York Collection

The "Madonna and Child" by Taddeo di Bartolo, illustrated on page 1, has recently been acquired from Paul Botenwieser by a New York collector. It forms a notable addition to the works by which this master of early Siennese painting is represented in America. Other examples by him are to be found in the Metropolitan Museum of Art, the Fogg Art Museum, the Dan Fellows Platt, George Blumenthal and Johnson Collections.

Taddeo di Bartolo (1363-1422) is considered one of the foremost masters of his school and his work shows a close kinship to the great Siennese masters of the Trecento, namely, Duccio, Lippo Memmi and the Lorenzetti. His surviving works include: frescoes in Pisa, San Gimignano and Siena, and also a number of panels, mainly in Siena, San Gimignano, Pisa and Perugia.

His affiliations with the preceding great masters are especially noticeable in this panel, which combines great charm and tenderness of feeling with grandiose solemnity and dignity. Expert opinion places this panel in the last decade of the Trecento.

BROOKLYN'S WATER COLOR EXHIBITION

The Brooklyn Museum announces the public opening on Saturday, January 29th, of a large exhibition of watercolors, pastels and drawings which will occupy all of the gallery space in the west wing of the Museum's art department. The Museum's interest in this branch of art is well known and is attested by its large permanent display of watercolors and by the fact that the coming exhibition is the fourth of its kind which it has organized. The exhibit sets out to show the present state of the art of watercolor and, with a few exceptions, follows the Museum's usual custom of not showing the work of artists who have been represented in the preceding show. The catalogue lists the names of over one hundred artists who are represented by more than six hundred exhibits. A considerable number of works of artists who paint in California and the Southwest are included and a number of Brooklyn artists are also represented.

In addition to this exhibition a section of the Museum's European gallery will be devoted to a special showing of a group of about twenty oil paintings by the Swedish artist, Gustaf Adolph Fjaestad. Fjaestad was born at Stockholm, December 22, 1868, and studied at the Royal Academy of Fine Arts there. He has exhibited at Paris, Munich, Vienna, Rome and London and was awarded the Grand Prix at Paris and decorated by the King of Bavaria. His work has been almost entirely concerned with the painting of Swedish rural landscapes.

The public opening of these exhibitions was preceded by a private view for Museum members and their friends on Friday evening, January 28th. The exhibition will continue on view until February 28th.

AMERICAN ARTISTS FOR CREDIT PLAN

A novel "credit plan" for American artists has just been advocated by some of the most prominent painters in America. This innovation, in America, is proposed as a permanent change in present-day art by the Allied Artists of America, who opened their fourteenth annual show at the Fine Arts Building, Saturday, January 22. The exhibition of the Allied Artists will extend to February 13.

Among those who have come out for this plan, which opposes the old "spot cash" payment idea, are: Orlando Rouland, president of the Allied Artists; Wayman Adams, Gordon Grant, Alpheus P. Cole, Leo Mielziner, Miss Felicie Waldo Howell, Gustave Wiegand and others.

Arguments in favor of the credit plan point out that it will make possible the purchase of pictures by many people of appreciation who have never been able to afford a complete and immediate payment. They point out that it will destroy the current notion that the enjoyment of art exists only for the very wealthy and that it is an innovation which will help cultivate good taste in this country.

"The old cash method of buying works of art is a relic of the middle ages," said Gordon Grant, well-known marine painter, "and should be changed. Today practically every business is run on credit, and there is no reason why artists should not employ business methods in the sale of their pictures."

Leo Mielziner, portrait painter, agrees with this idea and goes still further. "While the artist is creating, it is a matter between himself and his work," said Mr. Mielziner. "But the moment a painting is completed, it becomes a piece of merchandise, and as a piece of merchandise, it should conform to the laws of modern sale. 'The buying public to-day has been taught the habit of saving against a certain period, when it will pay outstanding debts. A credit system exists for practically everything that is sold to-day, with the exception of works of art. Pictures are sold and people pay money for them. Why shouldn't they be allowed to pay for their pictures in the manner in which they are accustomed? I think the Allied Artists' credit plan is a splendid idea!'"

The younger artists had a spokesman in Miss Felicie Waldo Howell, who approved of bringing modern art and modern business under the same tent.

Many artists applauded the system of obtaining paintings on part payment because it will enable many more true appreciators to possess pictures they otherwise could not afford. Directors and members of the Allied Artists do not claim that their credit plan will go so far as to "educate" the public to an appreciation of art, but they do suggest that their part-time payment system may extend the opportunity for appreciation of art to a greater number of people.

ART GALLERY AT FRAUNCES TAVERN

An art gallery for Revolutionary war paintings will be opened shortly in Fraunces Tavern, Broad and Pearl Streets, Colonel Thomas Denny, President of the Sons of the Revolution, announced at a stated meeting of the organization. More than a hundred paintings will be in the collection.

THE SPANISH ART GALLERY

(LIONEL HARRIS, Proprietor)

50, CONDUIT STREET, LONDON, W. 1

SPANISH ANTIQUES

TAPESTRIES, RUGS

VELVETS and EMBROIDERIES

and PRIMITIVE PAINTINGS

L. BERNHEIMER

Antique Galleries

TAPESTRIES
EMBROIDERIES
ART FURNITURE
RARE OLD RUGS

3 Lenbachplatz
Munich

Established 1846
M. KNOEDLER & CO.

14 East 57th Street, New York

EXHIBITION OF SCULPTURE BY
ELIE NADELMAN

January 31st—February 12th

**Early German and Italian
Engravings and Wood Cuts**

Until February 5th

15 Old Bond Street
LONDON

17 Place Vendome
PARIS

Established Fifty Years
Newcomb Macklin & Co.
Picture Frame Makers

233 Fifth Ave., New York

DISTINGUISHED
MODERN HAND CARVED DESIGNS
ANTIQUE REPRODUCTIONS
SUPERIOR TONES AND FINISHES

Extremely Moderate Prices

**STOCK FRAMES
for Oil Paintings**

ALWAYS ON HAND IN ALL REGU-
LAR SIZES FOR IMMEDIATE
DELIVERY

Mail Orders

Receive Prompt Individual Attention

George A. McCoy, Manager

Catalogues Sent Upon Request

Art Gallery and Work Shop
State & Kinzie Sts., Chicago, Ill.

ENGLISH
FRENCH

GERMAN
DUTCH

OLD SILVER

XVIIIth Century Enameled
Gold Boxes and Miniatures
Antique Diamond Jewels

S. J. PHILLIPS

113 New Bond Street, London, W. 1

**NATIONAL MUSEUM
PRINT SHOWS**

The Division of Graphic Arts of The United States National Museum maintains six traveling exhibits on "How Prints Are Made," which are loaned free, the exhibitor paying for the express charges only. There are two large ones and four small. One of the large ones is available for May or June. The small ones can be obtained during the months of March, April, May and June and of course for periods later. The large exhibit consists of twelve frames 48 inches high by 32 inches wide, without glass, and weighs boxed 330 pounds. The small ones are composed of about 20 to 22 mats 20 inches high by 14½ inches wide and boxed weigh 27 pounds.

The exhibits show specimens of the various processes which are accompanied with descriptive labels telling something of the history and technical side of each. Wood block prints, wood engraving, intaglio engraving, line, stipple, mezzotint, etching, aquatint, softground, drypoint, lithography and the photo-mechanical processes are all included.

For further information and dates address the U. S. National Museum, Washington, D. C.

**CONTROVERSY OVER
EGYPTIAN FIGURE**

BERLIN.—The directors of the Berlin Museum deny charges made by the Egyptian papers that the Egyptologist, Professor Borchardt, smuggled the head of the Egyptian Queen Nefretete from Tell-el-Amarna, where it was excavated some years ago, which is the reason given in a Cairo report for preventing him from continuing excavations in the same region.

Cairo reports also say that this piece of sculpture, which is one of the most excellent extant, was kept secretly in Berlin until after the signing of the Versailles Treaty as a means of preventing its being restored to Egypt.

Professor Zahn, director of the new museum, said lately that the piece was legally awarded to Dr. Borchardt when a division of the findings was made at the completion of one phase of the excavations.

It is contended that proper entries were made in the Egyptian records and that the whole affair was in strict accordance with their laws.

The head, which is cut in chalkstone, is displayed in the main room of the new museum, and numerous replicas are to be found in Berlin art stores. In recent years the beautiful face of Queen Nefretete has attracted wide interest.

**Time Extended
for Reinhardt
Exhibition**

Over five thousand people attended the loan exhibition of paintings by old and modern masters of the Reinhardt Galleries during the first ten days and the already great interest in the exhibition is steadily increasing. The galleries have made arrangements with the collectors whose pictures are on loan to extend the time for another week. Instead, therefore, of closing on January 29th, the exhibition will be open until February 5th.

Apart from several typographical errors which appeared in the review of the exhibition published in THE ART NEWS of last week and for which we crave indulgence, there is one correction which should be noted. It was stated in the caption under the "Portrait of a Girl," by Velasquez that the picture had been loaned by Mrs. John van Nostrand Dorr. The painting comes from the John North Willys collection.

**ARTIST SUES
STOKES ESTATE**

A suit for damages of \$139,534 against the estate of W. E. D. Stokes in behalf of Joseph Gill-Martin, an artist, was disclosed in the Supreme Court. The suit was based on the alleged failure of Mr. Stokes to keep an agreement made with the artist in 1910.

The plaintiff alleges that under the contract between him and the decedent in 1910 he was engaged at \$35 a week to purchase, reclaim and frame paintings by old masters for Mr. Stokes, and in addition to his salary was to get half the proceeds from the sale of the pictures. The artist asserts that the paintings were never sold, but that the collection of 600 canvases was given to W. E. D. Stokes, Jr., by his father just before the latter's death. He appraises his half of the pictures at \$50,000. He also alleges that his salary for three weeks before Mr. Stokes' death was not paid, and wants \$10,000 more because, he says, thirty pictures in possession of W. E. D. Stokes, Jr., some painted by himself, are his property.

A second demand for \$75,000 was made on the ground that the elder Stokes also promised to give the artist a house.

The artist alleges further that on May 18, 1922, a portrait by Gilbert Stuart of Attorney-General Charles Lee and owned by Gill-Martin, was sold by the decedent to Albert Rosenthal of Philadelphia, but that Mr. Stokes kept the proceeds.

**GODWIN DIRECTOR
OF TOLEDO MUSEUM**

TOLEDO.—At the annual meeting of the Trustees of The Toledo Museum of Art on Wednesday, January 12, Blake-More Godwin for more than ten years Curator of the Museum, was appointed Director to succeed the late George W. Stevens.

Mr. Godwin received his early training for museum directorship at the University of Missouri and at Princeton. At the former he studied under Dr. Walter Miller and Dr. John Pickard and at the latter under Frank Jewett Mather, Jr., dean of American art critics and Howard Crosby Butler, one of America's leading archeologists. At the University of Missouri, Mr. Godwin was assistant to Dr. John Pickard, Professor of Classical Archeology and History of Art, and Curator of the University Museum. Following this he was Fellow in Art and Archeology at Princeton, and from there, upon receiving his Master's degree, went to the Toledo Museum of Art as Curator. As such he was closely associated with Mr. George W. Stevens in the development of the Museum. This association gave him an insight into the latter's policies and ideals for an art museum in Toledo that would put the city far to the front among centers where the culture of the arts is fostered.

Mr. Stevens held that an art museum should be a great civic educational center; that it should collect and exhibit only the finest works of art; that it should interpret these to all the people of the city and that it should apply the laws of art to all things made by man. With all this Mr. Godwin was in hearty accord and his appointment, therefore, indicates the continuance of the same policies.

Mr. Godwin is a member of The Museum Directors Association, the College Art Association, the Archaeological Institute of America, Phi Beta Kappa, and other national organizations. Since 1921 he has been the author of the biographies of contemporary American painters and sculptors for the Allgemeines Künstler-Lexikon, and has contributed many articles on art and archeology to the *Christian Science Monitor*, *Art in America*, and other journals. He has been prominent in the civic life of Toledo, being a past President of the Kiwanis Club, and for eight years a member of the Board of Trustees of the University of the City of Toledo.

He is a well-known authority on art and archeology and is recognized as a leader in the museum field.

Mrs. George W. Stevens was elected to the Board of Trustees of The Toledo

**Société Anonyme
Exhibition Now
At Anderson**

The exhibition of modern art arranged by the Société Anonyme, which was recently on view at the Brooklyn Museum, has been moved to the Anderson Galleries in New York. A review of this exhibition was printed in THE ART NEWS of November 27th and need not be repeated here. One important addition has been made, however, since the elaborate catalog which was not completed in time for the Brooklyn show has now been published. This impressive volume, composed by Catherine S. Dreier and Constantin Aladjalov, lists the contributing artists according to their countries. It includes a number of illustrations, decorative arrangements of pages and is consistently modern in its typography. It is interesting also to see the photographs of the men and women whose work is exhibited in the show. A short biography of each of the painters with a line or two of critical appreciation appears with the photographs. The text is written with that understanding of art which one has come to expect from Miss Dreier.

**STUDENTS' GALLERY
IN GRAND CENTRAL**

The formal opening of the Students' Gallery of the Grand Central School of Art will be held February 1, from 4:30 to 7 o'clock. The patrons of the gallery who will act as reception committee at the opening include: John Agar, Mrs. John W. Alexander, Walter L. Clarke, Mrs. Gifford Cochran, George F. Dominick, Jr., Walter S. Gifford, Lloyd C. Griscom, Mrs. Laurent Oppenheim, Mr. and Mrs. R. Horace Gallatin, William Church Osborne and Mrs. J. Q. A. Ward.

The gallery has been established by Edmund Greacen, President of the Grand

Museum of Art, at the same meeting. She fills the unexpired term of the late George W. Stevens, Director of that institution. Mrs. Stevens is well known in the Museum world as a progressive and enlightened educator. Since the inception of The Toledo Museum of Art she has worked with Mr. Stevens in the development and execution of his educational policies. Mrs. Stevens will continue her work as Assistant Director of the Museum.

Central School, and the faculty as a permanent institution and will be the first of its kind in the country. It will be a feature of the effort of the school to serve its students through bringing their work to the attention of the public which buys pictures for hanging and the publishers and advertising art directors. The exhibition will be changed once a month and will include the work of students in all departments.

LEGGATT BROTHERS

By appointment to H. M. King George V,
His late Majesty King Edward VII and
Queen Victoria

Pictures, Drawings & Engravings
30, St. James's St., London, S. W. 1.

HENRY J. BROWN

(Late W. Lawson Peacock & Co.)

BRITISH PAINTINGS AND

WATER COLOURS

Sent to all parts of the world

THE RAEBURN GALLERY

48 Duke St., St. James', London

**CHARLES YOUNG
ANTIQUES
Works of Art**

107 Wigmore St., London, W.1.

CYRIL ANDRADE

Fine Arms and Armour Tapestries

High-Class Decorative and

Sporting Pictures and Prints

18th Century

8 DUKE ST., St. JAMES LONDON

Pictures and Drawings

by Marchand, Lotiron, Roger Fry,
Matisse, Vanessa Bell, Segonzac,
Duncan Grant, Moreau, Therese
Lessore and contemporary painters
and the older schools

THE INDEPENDENT GALLERY
7a Grafton Street London, W. 1.

THE LEICESTER GALLERIES

Leicester Square, London

ERNEST BROWN & PHILLIPS, Props.

Engravings by Whistler, Zorn, Meryon

and other Masters. Fine Drawings—

Old and Modern

Exhibitions of the Best Modern Art

**THANNHAUSER
GALLERIES**

LUCERNE

MUNICH

FEARON

ENGLISH
PORTRAITS
PRIMITIVES
OLD MASTERS

GALLERIES

INC.
25 West 54th Street

BACHSTITZ GALLERY

PAINTINGS
OBJETS D'ART—TAPESTRIES
CLASSICAL AND ORIENTAL
WORKS of ART

Scientific Bulletin No. IX-X will be sent on request

THE HAGUE—11 SURINAMESTRAAT

Affiliated with

BACHSTITZ, INC., Ritz-Carlton Hotel, NEW YORK



MEMBERS OF THE ANTIQUE AND DECORATIVE ARTS LEAGUE AT THEIR FIRST ANNUAL DINNER, HOTEL MADISON, JAN. 20

DEALERS HOLD ANNUAL MEETING

(Continued from page 1)

asked to contribute some of their time, attending the Exhibition with the object of answering such questions as may come up, and escorting the public through the exhibition galleries.

It is strongly recommended by the Exhibition Committee that no sales be made at this exhibit, which is purely educational and to bring out the Antique and Decorative Arts League. Each piece on exhibition will be marked with cards of uniform size which will bear a description of the piece in question, and Courtesy of (name of the firm).

"Should visitors insist upon knowing the price of an object, the gentlemen in attendance, representing our League, will refer such visitors to the dealer, whose privilege it will be to sell the piece in question after the Exhibit. No pieces are to be removed during the Exhibition.

"It is also suggested that programs be printed with the names of all the members of our Association, with a copy of our certificate, which will be presented to all visitors. This will help to present to the public at large all members of the Antique and Decorative Arts League.

"Places suggested for the Exhibition are the Metropolitan Museum of Art, the Architectural League, the French Institute and the Art Center. The last named would be preferable, due to its being centrally located in the art district.

"While the exhibition will be free to the public, it will be necessary that all visitors present a card of introduction, which cards will be issued by our League to all members, who in turn will send same to their clients, the Blue Book, all art institutes and such organizations as are directly or indirectly connected in the development of art.

"It is also suggested that two or three days be put aside for a special exhibition, with entrance fee of \$1.00, which money will be turned over to some charitable organization.

"Prior to the opening of the exhibition to the public, we suggest that there be a special opening in which all the members of our League are to be invited, as well as members of all art institutions, city

officials, the press, and such other distinguished guests as Exhibition and Publicity Committees may recommend.

"Should the New York Exhibit prove to be successful, arrangements have been made for Exhibitions to be held in Washington, D. C., Pittsburgh, Pa., Cleveland, Ohio, Detroit, Michigan, and Chicago, Ill., as well as Seattle, Washington, and Los Angeles, California.

"It would be physically impossible to take in all of these cities during the season, and we would advise, besides the New York Exhibit this fall, that perhaps Washington, Pittsburgh and Cleveland are cities which could favorably be considered."

After the reports of various committees had been read, a chairman was appointed for the committee on ethics. It will be the duty of this committee, of which Mr. H. F. Dawson is now chairman, to formulate a code of ethics to present at the next meeting of the League. This report will be awaited with great interest.

VASSAR HAS LOAN EXHIBITIONS

Taylor Hall Art Gallery of Vassar College continues the season with an exhibition of paintings by C. K. Chatterton. This exhibition will be followed by a show of Yugoslavian Peasant Art, consisting of a large number of choice weavings, embroideries, leather-work and painted woodwork. This collection which belongs to Mr. K. Kostich is of a very high standard and is interesting in the way it reflects the tribal differences between the different nations of present Yugoslavia and the outside influences that the native artists experienced. The connection with the art of the Balkans and more specifically with Turkey is evident. This exhibition will be accompanied by a lecture by Mr. Kostich.

Another room of the gallery will be occupied at the same time by the "Fifty Prints of the Year," circulated by the American Institute of Graphic Arts.

Fifty-nine original drawings of Ingres, loaned by the De Hauke Galleries will be on exhibition from January 29th to February 6th and are expected to attract a great number of visitors from the vicinity.

GERMAN BANKERS OVERRATE PICTURE

BERLIN. — Although the German Reichsbank, seemingly has possessed a Midas touch for the past few years in all its financial transactions, the sole adventure of its directors into the world of art is proving a dismal failure.

In trying to protect themselves against losses caused by an unfaithful employee named Arnold the directors seized a Gainsborough painting, presumably of great worth, in the home of the accused official. The losses through Arnold were estimated at \$150,000.

The Reichsbank immediately announced that it was in possession of a Gainsborough worth at least \$250,000 and invited art lovers to make offers.

Arnold, hearing of the price set by the bankers, demanded the difference between the amount of their losses and the estimated value of the painting, offering,

however, to settle the matter for \$5,000 cash, which offer was rejected.

Investigation shows that, though the picture is genuine, it is one of Gainsborough's earlier works and not worth \$15,000, which Arnold said a Swiss dealer had offered. The same picture was often offered to European galleries, and the highest previous bid was \$3,500.

Rather than admit they were failures as judges of art, the directors are leaving the painting in the Reichsbank vaults, since by keeping it the unpleasantness of explaining the loss is obviated and the bank's books can show the possession of art treasures valued at \$250,000.

RELIEF OF FIRST CENTURY FOUND

FLORENCE.—In the neighborhood of Treves at the foot of the ascent to Sainte Croix, some interesting excavations are going on under the direction of Professor Loeske, and a really important discovery has just been made.

This consists in the ruins of a temple of Mithra proving that the worship of that deity was carried on in this part of France, or at least in the city of Treves, under the Roman domination. Among other objects exhumed is a slab of marble which measures more than a metre in length and is fifty centimetres wide. This is carved in bas-relief perfectly preserved. On the front is figured the birth of Mithra, surrounded by the signs of the zodiac and the heads of the four gods of the winds. On the rock below are the images of the sacred animals, the crow, the dog and the serpent. This relief, which belongs to the first century of our era, is a veritable masterpiece and is considered one of the most beautiful examples of any hitherto found which have to do with the religion of Mithra.—K. R. S.

STUDIO NOTES

J. Maynard Curtis will hold an exhibition of her paintings in the Grace Nicholson Galleries, January 17-31, in Pasadena, California.

Norwegian landscapes by William H. Singer, Jr., were shown in the Fort Wayne Art Museum during the month of December.



American Art Galleries

Madison Avenue 56th to 57th Street
New York City

The John Quinn Collection

Paintings & Sculptures

The renowned Collection of modern and ultra-modern art formed by the late John Quinn, including many examples purchased by him directly from the artists; Sold by order of the executors of the Estate. Illustrated catalogue one dollar. Descriptive circular free on request.

Exhibition from February 5
Sale, February 9, 10, 11 & 12

Sales conducted by Messrs. O. BERNET and H. H. PARKE
AMERICAN ART ASSOCIATION • INC. •
Managers

Harman & Lambert

*Established in Coventry Street
During Three Centuries*



BY APPOINTMENT

Dealers in

ANTIQUe SILVER
JEWELLERY
OLD SHEFFIELD PLATE
ETC.

177, NEW BOND STREET,
LONDON, W. 1.

TON-YING & CO.

CHINESE
ANTIQUES

Archaic Bronze, Pottery, Paintings
and Stone Sculpture and
Jade Carvings

AT THEIR NEW
GALLERIES

5 East 57th Street

Third Floor
NEW YORK CITY
Paris London Shanghai

FREDERICK KEPPEL & CO.

ETCHINGS by

Heintzelman

January 20th to February 20th
16 EAST 57th STREET

Daniel Gallery

PAINTINGS by
Modern Masters

600 Madison Avenue New York

C.W. Kraushaar Art Galleries

680 Fifth Ave. New York

PAINTINGS • ETCHINGS
and BRONZES

by Modern Masters
of American and European Art

Frank T. Sabin

Established in 1848

OLD MASTERS
PAINTINGS
and
DRAWINGS

of the
Highest Quality

172 New Bond Street
London, W. 1
Only Address

DURLACHER BROTHERS

ITALIAN PICTURES
WORKS OF ART

NEW YORK
25 West 54th St.

LONDON
142 Old Bond St.

Established 1843

Architectural Show Will Be Educational

The educational value and possibilities of the Architectural and Allied Arts Exposition to be held under the auspices of the Architectural League of New York at Grand Central Palace from February 21st to March 5th will be expounded and demonstrated by many notable workers in the realms of art.

The exposition is expected to be the largest, most comprehensive and most highly selective architectural exhibit ever presented in the United States, and will represent the outstanding achievements in architecture and its kindred arts and trades. Through the generous assistance of architects, mural painters, sculptors, landscape architects, educators, club women, workers in the crafts, interior decorators and others, visitors at the exposition will be able to hear interesting talks on the origin and development of what they see. They will learn of its place in the modern world of art, and of the coordination of the work of the architect, sculptor, painter and interior decorator in producing a beautiful home or building. More than twenty leading educational institutions of Greater New York will exhibit in the educational section.

In every phase of the exposition the educational value is serving as the keynote, and inasmuch as architecture, interior decoration, building material, and in the fine arts such as painting, sculpture and drawing will all be represented, the visitor will be able to follow the development of a home, a public building or any other building operation from the time the architect makes his first sketch until the final detailed drawing is ready; from the time the various building materials are selected until the building is finished and ready to be turned over to the interior decorator, to the artist and the sculptor.

Because of the educational nature of the exposition, it is hoped that preparatory and college students will take advantage of it. For their benefit special student tickets are offered by the exposition management. Supplies of these tickets will be sent to schools applying by letter to the office of the Architectural and Allied Arts Exposition, 105 West 40th Street, New York.

BACH PORTRAIT FOR PHILADELPHIA

PHILADELPHIA.—A portrait of Johann Sebastian Bach, the great composer, by the German artist, Balthazar Denner (1685-1740) has recently been presented to the Philadelphia Art Alliance by Mrs. Samuel P. Wetherall in memory of her daughter, Christine Wetherall Stevenson, one of the founders of the Alliance. The picture was originally presented to Mrs. Stevenson by her grandfather. In 1879 Major Ponsonby Shaw, on behalf of the Munich Picture Gallery, offered her \$2,500 for the portrait, which she declined. The Munich Museum contains many of Denner's canvases.



"PORTRAIT OF A CHILD" By NICOLAES MAES
Recently presented to the Fine Arts Gallery,
San Diego

A NICOLAES MAES IN SAN DIEGO

SAN DIEGO, Cal.—Among the eleven paintings given anonymously to the San Diego Fine Arts Gallery, the list of which includes the names of El Greco, Corot, and Zuloaga, is a picture by Nicolaes Maes. This painting, 35 by 28 inches, was, in the opinion of special students of Dutch painting, produced between 1665 and 1670. The good condition of the work allows the coloring, at once brilliant and mellow, to be pleasantly effective.

Light but healthy color in the forehead and the rich brown of the eyes lead to the delicate warmth of the cheeks and the slightly richer tones of the lips. Extremely delicate gray tones are used in the modeling of the beautifully painted flesh of breasts, forearms, and hands, and the brush strokes, folds, and reflected lights of the creamy silver silk dress compare well with the best of Sargent's painting of garment. Not less admirably painted is the loose gray-green sash that is over the left shoulder and right knee. Mellow browns, reminiscent of some in pictures in the Prado by Velasquez are used for the trough and the background of rocks. Immediately about the head is a deep but light filled shadow into which the brown hair merges perfectly, a shadow that suggests strongly the influence of Rembrandt. Medium to dark gray tones form the clouds and the mountain ranges in the distance to the left; white and black give us the pet dog, and red and white, the flowers.

Masterful technique in lighting, composition, colors and brush work presents a particularly sympathetic, pleasant study of childhood.—R. M.

TURKISH TREASURES ARE DISPLAYED

CONSTANTINOPLE.—As part of the liberal education policy of the republic, the Imperial Turkish Treasury at Stamboul is being opened to the public. There they will see innumerable priceless objects which have accumulated for more than four centuries, including booty from ancient Persia and the Orient.

Among the Byzantine relics is said to be part of the cranium of the traditional head of John the Baptist. There are four Sultans' thrones, including a wonderful work of the early sixteenth century—the enameled pearl-encrusted throne of the Persian Shah Ismail. There is a complete set of all the Sultans' gala costumes. Galaxies of precious stones, some as big as a bantam's egg, glitter on Sultans' aigrettes, daggers, sabres, rifles and pipe mouthpieces.

The whole treasure was sent twice to Asia Minor for safety during the wars of the last ten years.

For the first time the Turkish public also will soon be able to view the imperial harem, which will be thrown open in the summer. Its vast labyrinth of apartments shows five centuries of Turkish artistic development.

LINCOLN TO HAVE ART GALLERY

LINCOLN, Eng.—An art gallery, part of the Usher bequest to Lincoln, will be opened by the Prince of Wales when he visits Lincoln on May 25. It stands on the green and wooded slope of the Temple Gardens that leads up to the Cathedral. But the new building will not spoil the view.

Mr. James Ward Usher, who died in Lincoln on September 20, 1921, bequeathed to the city his collection of objects of art, chiefly watches, rings, and other jewelry, ancient coins, miniature

paintings, and porcelain, already well known and appreciated by leading connoisseurs in this country, together with about £50,000 to erect and endow a suitable building in which to house and exhibit the collection. The Usher collection can easily be housed and properly displayed in one room, but Lincoln had no art gallery, and its museum collections are poorly housed. The new gallery, with its eight display rooms, will not only be a fitting permanent home for the Usher collection, but will be a standing invitation to others to follow the donor's example.

RECENTLY FOUND LUINI COMING HERE

FLORENCE.—Some weeks ago THE ART NEWS published an account of the finding of a valuable painting which has been attributed with certainty to the famous Lombard painter, Bernardo Luini. It is now in the possession of the well-known connoisseur, Signor Longhi at Bergamo, and is shortly to go to America where it will be sold.

It will be remembered that this picture was found in the shop of a frame maker in London, and then brought back to Italy. It was part of the property of a noble English family and has been in England for many years but of late was forgotten and unknown. Among the various experts in this country who have seen it there is but one opinion as to its author and after a careful study of the work, which has taken a year, there seems little if any doubt as to its painter.

Signor Venturi says it is Luini's masterpiece, and that it must have been executed between 1520 and 1525, the most fertile and finest period of the artist's labors.—K. R. S.

LONDON

The death of Frederick Cayley-Robinson a few days ago removes a pleasant figure from the world of art. The artist's personality always struck me as being remarkably akin to his pictures; it had the same wistful, appealing air and if, similarly, it lacked robustness, this was compensated by the poetic dreaminess that enveloped it. We shall miss at the Royal Academy shows the "interior" that nearly always represented him, and that almost as invariably depicted some scene of early girlhood depicted within a home where the lights were all half-lights and an atmosphere of piety and devotion animated the whole. He knew how to paint an array of homely trappings, such as plates and dishes, work basket and Bible, so that they took on something of the significance of such objects depicted by a XIVth century Italian, and this faculty, combined with a certain feeling for pre-Raphaelitism, produced a very individual and gracious style. The tempera which he was fond of using as medium enhanced the gentle softness of his technique, gave it a touch of added spirituality and emphasized the quality of mystery in it. His technique adapted itself admirably to mural decoration, and he executed for the Middlessex Hospital under the commission of the collector, Mr. Edmund Davis, some successful emblematic panels for the foyer.

It is surprisingly seldom that the wealthy evince their appreciation of the modern artist by calling him in to decorate their houses, but this has, however, been the case with a London business man who has acquired one of the new flats built on the site of the old Devonshire House. George Sheringham has the task of decorating a music room, paneled in French walnut, and I hear (Continued on page 6)

JOHN LEVY GALLERIES

Paintings

NEW YORK
559 Fifth Avenue

PARIS
28 Place Vendôme

A·D·A·P.

FIRST CO-OPERATIVE EXHIBITION OF
AMERICAN PAINTINGS
Water Colors · Etchings · Sculpture

Selected by Members of this Association

FEBRUARY 8-26, 1927

THE ANDERSON GALLERIES
489 PARK AVENUE, NEW YORK

Associated Dealers in American Paintings

Babcock Galleries	Kennedy & Co.	Macbeth Gallery
Ferargil, Inc.	M. Knoedler & Co.	Milch Galleries
J. J. Gillespie & Co.	Kraushaar Galleries	O'Brien Galleries

"CERTIFIED as to AUTHENTICITY"

Amsterdam New York

Frans Buffa & Sons

Fine Art Dealers

MODERN MASTERS
Dutch and French

NORWEGIAN LANDSCAPES
by William H. Singer, Jr.

Finest examples of
Dearth and Dessar

Agent, THOMAS DEFTY
58 West 57th St., New York

Scottish House

V. BEHAR, Ltd.
300-302 Sauchiehall St.
Glasgow, Scotland



London House

CARDINAL & HARFORD
108-110 High Holborn
London, W.C.1, England

The BEHAR Collection
of **EARLY ORIENTAL RUGS**
AND ITALIAN TEXTILES

Will Continue on Exhibition at

Messrs. WHITE, ALLOM & CO.
819 Madison Avenue, New York

Until the end of February

MILCH GALLERIES

Members of the Associated Dealers in American Paintings

PAINTINGS by AMERICAN ARTISTS

WATER COLORS · ETCHINGS · DRAWINGS · BRONZES

FINE FRAMING

108 West Fifty-seventh Street

New York City

See Art Calendar for current exhibitions

LONDON

(Continued from page 5)

that his scheme is suggestive of an old tapestry, a good deal of the woodwork being left unadorned and worked into the design. Edmund Dulac undertook a bedroom and intended to give it a background of palm-leaf green, but the latest rumor hath it that his share in it has fallen to the ground on the score of fees.

It will not be surprising if the present era witnesses a very remarkable impetus in regard to the employment of artists in all types and calibre in the decoration of private homes. The younger men will welcome the opportunity for experiment even at a modest reimbursement and the elder men will be glad to express their principles on more extensive lines than are possible within the scope of an ordinary canvas.

The poster of to-day is affording a good many artists with the opportunity of showing what they can do murally, and Frank Brangwyn has perhaps done more than any to supply his fellow designers with an object lesson in this connection. It is he who has appropriately been selected to judge the designs which will be submitted in regard to the prize of a hundred guineas, offered for a poster to be displayed in connection with Sir Joseph Duveen's scheme for helping the young British artist.

It is curious that although constant attempts are made from time to time to establish such and such a carving as a representation of Christ, and to determine such and such objects as those used by him on historical occasions, nothing that is at all definite is ever actually accepted. There has just been placed on view at the British Museum a Hellenistic head in marble, which began life apparently as a representation of Asclepius, but was worked up later, according to certain authorities, to represent the great Teacher. There does not seem to be a great deal of evidence to support the theory, but the bust which comes from Ierash is interesting, and hails from the Department of Antiquities in Palestine. Another acquisition of note is one that was made in exchange with King Manoel ex of Portugal. It takes the form of a fine copy of Tenreiro's *Intinerario da India*, while a further exchange has brought us a "first state" of Blooteling's mezzotint of Queen Catherine of Braganza.

Here are notes of what is happening at some of the galleries:

Leicester Galleries
It is a change to find at this gallery which has so deservedly gained the reputation for stimulating and provocative shows, an exhibition so essentially modest and unassuming as that of the pastels by Mrs. Esther Sutro, wife of the dramatist. It is very sincere and tasteful work, but it cannot be said to break any new ground—nor, indeed would it claim to do so.

Burlington House
A Memorial Exhibition of the work of Sir Hamo Thornycroft and Derwent Wood discovers much in common between these two sculptors, both of whom were greatly influenced by the Greek tradition. Derwent Wood is seen perhaps at his most original and stirring in the portrait busts which have a sensibility and charm sometimes missing in his ideal groups. The Thornycroft sculpture reaches a high level of technical perfection, but is in the spirit of the 19th rather than of the 20th century.

Beaux Arts Gallery
The Seven (artists) and Five (sculptors) are exhibiting here and a plucky

little show it is. Some of the most accomplished work is sent by Ben Nicholson, son of William Nicholson, who has evidently inherited parental talent.

Fine Art Society, New Bond Street, W.
Dacres Adams, who specializes in watercolors of the colleges at Oxford, Cambridge and London, sends, as he has before, a number of careful and well-composed views of the old quadrangles, their lawns, trees and cloisters. The architecture is handled with appreciation, and much of the essential character of the old buildings has been captured.

A representative collection of work by members of "La Gravure Originale Belge" shows evidence of a breadth of technique that is highly suggestive. Some bold effects of color are produced by means of special printing inks, and by skillful manipulation, results of great limpidity are secured.—L. G.-S.

MADRID

Twenty-four canvases are exhibited in the Nancy Gallery by the Valencian painter Salvador Tuset, a very conclusive testimonial of this artist's temperament. Figure subjects, portraits, still-lives, interiors, landscapes, all executed with great austerity. Unlike the vast majority of the Valencian painters, who all follow the footsteps of Sorolla, the unequalled painter of sunshine, his palette is rather sombre. There is a predominance of browns and grays of great delicacy, which are reminiscent of the Dutch masters of the XVIIth century. His great constructive skill and depth of feeling succeed in achieving impressive effects with a simplicity of means.

Although the lot of the Spanish artists, as a rule, is better than that of their colleagues in other countries of Europe, yet some of them find difficulty in placing their works before the public. The attempts at solving this difficulty display at least originality. Pio Baroja is one of the greatest novelists of the day, and he has recently taken to painting. Recently he hung his pictures outside his house; and naturally vast numbers of people stopped to look at them. Baroja mingled with the crowd, listening to the comments, and whenever somebody bestowed special praise on any particular picture, the artist gravely took it down and presented it to the admirer. Needless to say, all of the paintings were soon disposed of. There is also a young sculptor, whose "nom de guerre" is Compostela, craving for a place in the limelight. His studio being rather out of the way, and being unable to find a suitable place for an exhibition, his eyes fell on the steps of the stately Congress building, closed since the advent of the present dictatorship put an end to Spanish parliamentarism. And one fine morning, he placed the pick of his productions in a van, took them to the Congress, and proceeded to make a show among the corinthian columns of the stately portico. Unfortunately for him, the nearest policeman promptly compelled him to clear, and off he went behind his van load of sculptures, in search of a disused public building suitable for artistic shows.

Barcelona reports the death of the celebrated Catalan landscape painter Gili Roig. Born in Lérida fifty-three years ago, he soon became one of the leading Catalan painters. Besides the paintings of landscapes, which gained for him many a medal in national exhibitions, he excelled as an illustrator, and for a while was President of the Barcelona Arts Club.—E. T.

BERLIN

The task of the critic in referring to the exhibition arranged by the Thannhauser Gallery of Munich in the "Künstlerhaus" in Berlin an extremely difficult one. The majority of the exhibits can claim the highest amount of attention and to select from this array of excellent works a limited number for critical analysis is decidedly embarrassing. Moreover the paintings presented in this arrangement are for the most part "sure-things," accredited works by famous artists of the French Impressionistic and post-Impressionistic schools and there is thus no room left for the pros and cons which generally constitute the task of the critic. A feeling of harmony, of perfect accord enfolds one in this assembly, which in fact provides an image of one of the world's most brilliant artistic evolutions. It was the last fruit that ripened on the still peaceful ground of European culture, which has since been torn and ruined by the disasters of the war. No need to cling to an historically exact enumeration of the exhibits, as anybody concerned with matters artistic is acquainted with the evolution of the movement. In the entrance room Cézanne and Van Gogh rule one of the principal walls, each with a number of characteristic works. There is the "Boy with the Red Waistcoat," by Cézanne, shown for some time as a loan in the Munich "Staatsgalerie," there is a smaller rendition of the famous "Card-players," a painting that became of signal importance in the post-Impressionistic movement. A landscape by the master is built up in compact tones and attains an exquisite blending of pigments. Also the portrait of a woman in a red dress against the background of a yellow seat is an important evidence of Cézanne's art. On the opposite wall a self-portrait by Van Gogh dating from the year '88 exerts a curious fascination through the expression and the inward glow of colors. The same artist's "Railway Crossing" is among the ripest of his works. The zest of the attack, the boldness with which the scenery is thrown into relief is utterly convincing. The flaming torch rising in one of Van Gogh's cypress paintings is too well known to require description. On the narrow side of this room a large painting by Picasso belonging to the "période bleu" strikes the key note. It is entitled "Life," and somehow captivates one through the noble and austere atmosphere that pervades it, through an unheard of rhythm and harmony in its composition. Manet and Monet are shown in another room and among these a "Marine," by Manet, is sure to attract special attention. It is a beautiful piece of painting, the gray-greenish tones of the water being exquisitely contrasted against the full-bodied black of the vessel. The sureness and economy of line, the precision and exactitude of the rendition appear marvelous compared to the ease and lightness of touch in several of the master's works dating from a later period. One that is entitled "Before the Mirror" is bewitchingly graceful. By Monet several landscapes are shown, giving an image of his manner of painting at different periods. One dating from 1881 is, to my mind, the most beautiful. A large painting by Corot, depicting riders in a rocky valley is exquisitely atmospheric and painted in his well-known tender and delicate tones. Courbet is represented in this assembly by a still-life and a landscape. A smaller room has been entirely devoted to Renoir, whose sparkling, brilliant palette becomes manifest in a superlative canvas entitled

(Continued on page 11)

DUVEEN BROTHERS

PAINTINGS
TAPESTRIESPORCELAINS
OBJETS d'ARTNEW YORK
PARIS

FRENCH & COMPANY

WORKS OF ART

ANTIQUE TAPESTRIES
EMBROIDERIES
FURNITURE
VELVETS

6 EAST 56th STREET

NEW YORK

B. BENGUIAT

RARE OLD FABRICS

WHOLESALE

383 MADISON AVE., NEW YORK

D.B. BYTLER & CO

ENGRAVINGS - ETCHINGS
Artistic - Framing - Regilding
Paintings - Relined - Restored
116 EAST 57th ST., NEW YORK

FRANK K. M. REHN

Specialist in

American Paintings

693 Fifth Avenue New York
Between 54th and 55th StreetsTO LET FURNISHED
FLORENCE, ITALY

Historical Villa with Extensive Old Park, and small farm. Library and picture gallery. Fifteen minutes from center amidst splendid scenery.

For particulars address

EYRE & EVERS

Estate Agents Florence, Italy

London
Osaka
PekingKyoto
Boston
Shanghai

YAMANAKA & CO.

680 Fifth Ave., New York

WORKS OF ART

from

JAPAN AND CHINA

A. S. DREY

Old Paintings
and
Works of ArtMUNICH
Maximiliansplatz 7HOWARD YOUNG
GALLERIESIMPORTANT
PAINTINGS

By

AMERICAN
and FOREIGN
MASTERS

634 Fifth Avenue

Opposite St. Patrick's Cathedral
NEW YORK

E. J. VAN WISSELINGH & CO

HIGH CLASS
PAINTINGSPUBLISHERS
OF THE ETCHINGS BY
M. BAUER A. O.

78-80 ROKIN

AMSTERDAM

Dr. Jacob Hirsch

c/o ARS CLASSICA

OLD COINS
AND MEDALS

Highest Quality

CLASSICAL
ANTIQUITIESalso of the
MIDDLE AGE
AND RENAISSANCE31, Quai du Mont Blanc
GENEVA, SWITZERLAND.

COMING AUCTIONS

AMERICAN ART ASSOCIATION HUSBAND-HANNAH MARINE COLLECTIONS

Exhibition, January 29
Sale, February 1

The marine collections of Joseph Husband of Nantucket, Massachusetts, and Alexander W. Hannah of Pasadena, California, including ship models, marine views, naval combats, broadsides, portraits, paintings, relics, logs, and documents, will be sold at the American Art Association February 1. A series of sixty marine engravings cover subjects such as engagements, boat plans, British warships, scenes of Amsterdam, The Hague, New York City, and Bordeaux, and other important naval points, as well as British warships, Dutch naval battles, fishing vessels, ship construction, the War of 1812, and engravings of important personages, such as Richard Dale, Admiral Farragut, Benjamin Franklin, General Grant, John Paul Jones, Abraham Lincoln, and others, including George Washington. A series of 63 lithographs depict important American, British, and French vessels. There are also Civil War, New York City and State subjects, portraits of the Presidents of the United States, and depictions of many other notable personages and events. A group comprising mezzotints, aquatints, watercolors, drawings and oil paintings, pictures of naval conflicts, ships of the world navies, and famous admirals. Over forty-five broadsides, log books, ship models, and other items relating to the sea, concern the American Revolution, well-known ships, the *Mayflower* log, various journals, and objects such as an sextant, ship bell, and ship's papers, a telescope, a walrus ivory tusk, and fifteen bronze medals of the War of 1812.

NESMITH PIRATE BOOKS Exhibition, January 29 Sale, February 2

The American Art Association will disperse on February 2 a series of books relating to the exploits of pirates, shipwrecks, naval history, whaling, marine research publications, arctic voyages and logs, the collection of R. I. Nesmith of Rye, New York.

The collection contains a series of six books on buccaneers and boasts a first edition by Captain William Hacke, London 1699, which was used as material for the *History of Buccaneers*. Other important books cover items such as aeronautes, African expeditions, arctic voyages, British admirals, naval rules of the Civil War, criminology, desperado gangs, etc. Pat Gordon's *Geography Anatomized*, London 1735, refers to California as an island. There are also books on highwaymen, inland travel, insurrection, and kidnapping. An early work on trade and commerce is the *Marchant's Map of Commerce*, London 1638. A complete set of six volumes gives an account of the engagement between the "Serapis" and "Bon Homme Richard" by A. Duncan; others relate to naval battles, biographies, chronicles, cruises, expeditions, history, monuments, prints, naval signaling and tactics.

A series of thirty-three books on pirates include a first edition of Daniel Defoe, London 1720. Others detail accounts of trials and executions, the history and lives of notorious pirates and

their crews. Another item in this group of great rarity is the *Pirates' Own Book*, Portland and Philadelphia 1837. Other volumes narrate important voyages, sea tales, and mutinies. There are thirty important books relating to shipwrecks and a very scarce first edition narrating the first American official exploring expedition, Edmund Fanning's *Voyages Around the World*, New York 1833. An important first edition on voyages is one by La Condamine (Charles Marie de), Paris 1745. The series of books on whaling number fourteen and include a rare Hawaiian Broadside, Honolulu 1851.

NEWMAN DRAWINGS

Exhibition, January 29
Sale, February 2

Original drawings from the collection of V. Wynthrop Newman of New York City will be sold at the American Art Association on February 2. The collection embraces representative examples of the Dutch, English, French and Italian schools. Of the fifty-seven drawings by old Italian masters one notable example is by Taddeo Zuccaro, a pen and wash sepia, "The Holy Family with St. Anne and St. John." Two other interesting drawings in the Italian group are "Death of a Saint" by Cavaliere Francesco Vanni and Giambattista Piranesi's "Interior of a Classical Fane." The "Study of a Female Head" is an expressive sketch by Caracci; the pen and wash sepia by Luca Cambiaso vigorously depicts "Hermes Abducting Io." Outstanding among the seventeen examples of the Dutch school is a Nicholas Berchem, "Return from Pasture." There is also an Adrian van Ostade sketch in red chalk of a peasant woman, entitled "A Dutch Boor." There are eighty-seven drawings of the English school, among them a Hoppner study, a portrait of Mrs. F. Skinner, done in watercolor. Thomas Rowlandson's "Heloise and Abelard" has a charming freedom of execution. The other numbers include a Cruikshank, two Gainsboroughs, two Lawrences, a Rossetti and two Turners, as well as examples by Wheatley, Wilkie, etc. The last group, the French school, numbers twenty-nine examples, among them a Fragonard, "The Abduction of Helen by Paris," done in black chalk. There are also drawings and sketches by Boucher, Rousseau, Troyon, etc.

C. F. YAU CHINESE COLLECTION

Exhibition, January 29,
Sale, February 4, 5

Unusual examples of fine oriental craftsmanship have been brought to this country by Mr. C. F. Yau of the Ton Ying Company. These objects were procured mainly from the Imperial families of China and come direct to the American Art Association, where they will be sold on the afternoons of February 4th and 5th.

There is a large collection of snuff bottles in jade, agate, porcelain, and other hard stones, which is followed by lovely specimens of jades, fei-tsui, white, spinach green, yellow, and the very rare blue jade; there are also blue agate, amethyst, coral, rock crystal, lapis lazuli, malachite, rose quartz, and the equally rare purple agate.

In the group of carvings among the fei-tsui jades are a square and a round box in the XVIIIth century of exquisite workmanship. Among the white jades is a pair of round table screens carved in the imperial factory of the Emperor

Ch'ien-lung. Another very important Ch'ien-lung piece is a blue jade figure of the goddess Kuan-yin bearing the Imperial mark on her back. The group of jade trees are of the finest quality hard stone carvings of most pleasing color and variety.

In the divisions of porcelains are choice items in single color, which boast of duplicates in the National Museum of Peking. A pair of Imperial yellow jars with original cover of the Kang-hsi period bear the Imperial six character mark signifying their origination during the reign of Kang-hsi of the great Ching dynasty. There is also a pair of Imperial yellow rectangular sacrificial bowls bearing the Imperial mark of Ch'ien-lung of the Ching dynasty. The three colored porcelains embrace a set of the three figures of the Trinity (the three Buddhas), Ming period, and a pair of Dogs of Fu, with the yellow, blue, and greenish purple glaze of the same period. There are exceedingly rare specimens of three color Buddhistic and Taoist figures, of the Kang-hsi period. Desirable specimens of five color porcelains are also to be found, all bearing the Imperial mark of the Ming dynasty, followed by interesting specimens of famille verte and famille rose. A pair of peachbloom water pots of the Kang-hsi period are of exquisite quality, comparable to examples in the National Museum and the same is true of the pair of turquoise green vases bearing coral red handles in the form of the Imperial sceptre—Ch'ien-lung pieces.

There is also an interesting group of Ch'ien-lung enamels, among them a bottle, the color of the glaze of the pottery of the Sung dynasty, called "Sunset" color, and a rose du Barry glazed cup of highest quality. These are very rare and similar examples to be found in the National Museum at Peking.

This collection will be exhibited from January 29th, on Sundays from 2 to 5 P. M. and on weekdays from 9 to 6 P. M., until the date of sale.

ANDERSON GALLERIES

GOODYEAR COLLECTION Exhibition, until February 1st Sale, February 1st

The American and English autograph collection of Mr. A. C. Goodyear of Buffalo, New York, to be sold at the Anderson Galleries, includes among the most important items thirteen "1776" letters and documents, and autograph speeches and letters of Abraham Lincoln. The main interest of the collection centres around the Thackerayana, which includes the unpublished Thackeray-Brookfield correspondence.

Among the important Americana is a letter of John Hancock's to Robert Morris, a "1776" letter of Richard Henry Lee, signer from Virginia, mentioning the need of a declaration of independence. There is also a letter from William Whipple, signer from New Hampshire to another signer denouncing the plan of Congress for a conference with Lord Howe. Of utmost historical value and an extremely important personal letter is that written by Alexander Hamilton to General Schuyler recounting his break with Washington. A series of letters of mistresses of the White House

(Continued on page 11)

INTERNATIONAL EXHIBITION

of

MODERN ART

23 Countries Represented

Assembled by

SOCIÉTÉ ANONYME INC.

At The

ANDERSON GALLERIES

Thru February 5th

Tues., Feb. 1, at 9 P. M.
Piano Recital by Henry Cowell.
Fri., Feb. 4, at 3:30 P. M.
Lecture on Modern Art by
Dr. Henri M. Barzun.

Jacques Seligmann & Co., Inc.

3 East 51st Street
NEW YORK

PERMANENT EXHIBITION of

WORKS of ART and PAINTINGS

PARIS

57 Rue St. Dominique, Ancien Palais Sagan

REINHARDT GALLERIES

730 Fifth Avenue, New York

Paris Office:
11 Bis Rue Boissy d'Anglas

PAINTINGS

By OLD and
MODERN
MASTERS

OBJETS D'ART

GOLDSCHMIDT GALLERIES

730 Fifth Avenue, New York

11 Bis Rue Boissy d'Anglas, Paris
Kaiserstrasse 15, Frankfurt
Victoriastrasse 35, Berlin

Lewis & Simmons

Old Masters and Art Objects

730 Fifth Ave., New York

CHICAGO, 908 N. Michigan Ave.
LONDON, 74 South Audley St.
PARIS, 16 Rue de la Paix

F. Kleinberger Galleries Inc.

725 Fifth Avenue
NEW YORK

9 Rue de l'Echelle
PARIS

ANCIENT PAINTINGS SPECIALTY PRIMITIVES

of all Schools

and

OLD DUTCH MASTERS

M. GRIEVE COMPANY

234 East 59th Street
New York City
Tel. REGENT 3492-1984

Importers of

GENUINE ANTIQUE
CARVED WOOD FRAMES

We have the correct

PERIODS FOR OLD
MASTER PAINTINGS

Engravings, Tapestries
Needle Points, Embroideries,
Mirrors and Crucifixes.

REPRODUCTIONS

in sizes 12x16 to 56x90

Always in stock

We Announce

The Appointment of KARL BARTH

As sole Advertising
Representative for
THE ART NEWS
in the territories of
GERMANY AND
GERMAN-AUSTRIA

For full information as to ad-
vertising rates and specimen
copies address his office at

Konradstrasse 4
Munich Germany

ST. LOUIS ART GALLERIES

HIGH CLASS PAINTINGS

Bought and Sold

4398 Olive Street

St. Louis, Mo.

MAX SAFRON, Director

The ART NEWS

Published by the
AMERICAN ART NEWS CO., INC.
 49 West 45th Street, New York
 President S. W. FRANKEL
 Editor DEOCH FULTON

Entered as second-class matter, Feb. 5, 1900, at
 New York Post Office, under the Act of
 March 3, 1879

Published weekly from Oct. 9 to last of June.
 Monthly during July, August and September.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$5.00
 Canada 5.35
 Foreign Countries 6.00
 Single Copies15

WHERE THE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's 1 West 47th St.
 William Eisel 46 East 50th St.
 Washington Sq. Book Store, 27 West 8th St.
 Gordon & Margolis 32 East 50th St.
 Unicorn Book Shop 32 West 8th St.
 Times Building News-Stand Times Building
 Subway Entrance Basement

WASHINGTON

Brentano's F and 12th St., NW

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamakers (Book Counter)

LOS ANGELES

C. V. Pleuharp 353 Hill St.

LONDON

The Art News 17 Old Burlington St.

David H. Bond 407 Bank Chambers

Holborn, W. C. 1

Daw's 4 Leicester St.

Leicester Sq. W. C. 2

Gorringe's 17 Green St.

Leicester Sq. W. C. 2

PARIS

The Art News Office 26 Rue Jacob

Brentano's 37 Avenue de l'Opera

Vol. XXV—Jan. 29, 1927—No. 17

MODERNISM AND THE ACADEMY

The New York Herald of Wednesday carried the announcement that "modernists" were to be invited to exhibit in the Spring Exhibition of the National Academy of Design. Two members of The Academy jury, Mr. Sidney Dickinson and Mr. Betts, are reported to have resigned and Mr. Dickinson is quoted as saying that, "This action of the Academy is insincere. . . . It will be harmful to the Academy and will have no permanent effect on art."

Some cold water is thrown on the announcement by the statement that the Academy officials will have nothing to do with the selection of "outside" works and that the three men who are to be chosen as a "modern" jury will be picked for their "known qualities of safe artistic views."

Mr. Dickinson is quite right. The inclusion of the moderns will have no effect on art. But it may very well have some effect on the Academy. The effect will depend largely on the quality of modern work shown. A really strong group would add to the prestige of that body; it would refute past criticism; it would contradict the academic tradition of absorbing the camp-followers rather than the leaders of the insurgents.

A belief exists that the function of the Academy is to represent not the best in contemporary art but the best tradition of the generation before, and that its purpose is to preserve tradition rather than form it. The difficulty is that almost no artist has been able to work successfully in the style of his grandfather. He must add to it something of his own, some expression of the changing surroundings, both spiritual and physical, in which he lives. Even among the most staunch Academicians traces of the milder forms of Impressionism may be found.

But the Academy is referred to, by many of its members at least, as the foremost art institution in America. This would seem to imply leadership; to indicate that the semi-annual Academy exhibitions would contain the best in

American contemporary art. That for many years this has not been the case is common knowledge.

The tragedy of this most recent announcement, the tragedy of the Academy, lies in the complete failure of its members to value, understand or appreciate art as distinguished from a manner of painting. The conception that quality alone matters, irrespective of schools or technique, has never penetrated. But until quality becomes the standard of academic selection it will not matter greatly whether traditional or "modern" academicians exhibit in the sacred halls. For among the so-called "modern" works of to-day are vast numbers as pointless as any products of the older school. If only Mr. Dickinson and Mr. Betts and their sympathizers could realize that "modern" and "academic" are both false distinctions; that really fine pictures of whatever dates or schools do not clash; if they, and some of the "radicals" with them, could learn to look at pictures as something more than clever, sentimental or theoretical painting, no break would be necessary.

In a review of the latest Winter Exhibition we compared the Academy to the pyramids and the Chinese Wall, changing only by slow disintegration. We are prepared, if the Spring exhibition warrants, to do a delighted somersault. But it should be remembered that the changeless quality which, we felt, distinguished the Academy, was dullness.

MORE AND TAMER INDEPENDENTS

Boston, the home of the bean and the cod, is the latest art centre to succumb to the Independent Movement. In a city where Cabot speaks only to Lowell it is inevitable that an exhibition where the famous is forced into alphabetical familiarity with the amateur, should come only after the extreme respectability of such an experiment has been demonstrated in New York, Chicago, Buffalo and New Orleans. However, the Boston Independent does not appear to have thrown any bomb shells into the polite amenities of society. Either there were no nudes, or the Watch and Ward Society, less vigilant of art than the Chicago police, have chosen to let the clothed hang with the unclothed and thus avoid free advertising. At any rate, judging both from the catalog and the newspapers, Boston seems to have accepted the Independents quite casually, without even the professional guffaws of the local feature writers.

In fact, it would seem that as our Independents multiply and ripen with age, the old fire departs. Even the New York Independents have become but little better than the Academy show. The percentage of geniuses discovered there of late is about on a ratio with the number of pearls found in oysters. The exhibition resolves itself into a mixture of canvases by artists well known to fame and paintings by ladies and gentlemen who should be painting roses on china or Egyptian sirens for cigarette advertising. Even from Paris, the home of genuine excitement and experimentation in the arts, come reports that the 38th Independent Salon is quite conventional; the nudes have lost much of their bulk and approach academic standards of beauty. Reports of the Chicago No-Jury show would seem to indicate that the police department were about the only ones who derived much of a thrill from the exhibition.

It is of course the old story of revolt accepted and become a formula. Independent art exhibitions have become more or less standardized affairs, where a very large number of the same names occur yearly. Many of the exhibitors in



"WOMAN IN A LANDSCAPE" By BERNARDINO LUINI
 Recently discovered work by this master which will be brought to America

Chicago and Boston and Buffalo are New York artists, well known to the general public. One is tempted to recall in glowing terms those glad, mad days of the first Armory Show and draw a sad and touching picture of the decline of revolt. But there are too many people bewailing the good old days. Although the Independent Exhibitions have grown tame and domesticated, their multiplication throughout the country has definitely established the principle behind the movement—that of providing the unknown artist with an audience. It is entirely up to the artist as to whether his painting is worth seeing, and that, too, is well. After all, hope dwells in the human breast and every new Independent show offers the critical adventure of seeking vigorous talent, even though the search be but seldom rewarded.

BOOKS AND MANUSCRIPTS

SHIP MODEL MAKING

Volume II: How to Make a Clipper Ship
 Captain E. Armitage McCann,
 The Norman W. Henley
 Publishing Co.
 Price, \$2.50

This is Captain McCann's second volume on ship model making for the amateur or experienced craftsman. The first volume was devoted to the building of models of a barbery pirate, Felucca and Spanish galleon. The clipper ship model for which Mr. McCann gives building directions in this volume requires more experience and craft in the making. He has, however, given both simplified and detailed specifications for building, advising the amateur not to attempt all the details of the scale model.

The clipper ship, The Sovereign of the Seas, which Mr. McCann has chosen, was one of the best known American slippers. It was built by Donald McKay and for beauty of line cannot be excelled.

Directions for the clipper are carried out in the same clear, direct way as in the first volume, opening with the chapter, *Hints and Definitions*, proceeding to *Tools and Materials*, the making of the hull and deck furnishings, both simple and elaborate. The making of spars and the rigging of the clipper model are elaborate and detailed directions are given with excellent diagrams. If an amateur or craftsman has been interested in the making of the ships included in the first volume, this book will prove to be a further, more interesting study of ship model making.

OBITUARY

ETTORE XIMENES

FLORENCE.—With the recent death at the age of seventy-one years, Italy loses one of her most famous sculptors, Ettore Ximenes. He was born in Pal-

ermo, the son of a writing master, who expected his son to follow him in the same line, but the boy studied secretly and sold his first little statue when he was only sixteen. In Florence, where he went early in life to study the works of Donatello and the other great Renaissance sculptors, he had a hard struggle, but eventually won his way to success, and built himself a beautiful villa in Rome.

His work is known in both Americas, and he is greatly mourned in Brazil, where he executed some of his finest statues. Besides this he had a European reputation. His first great triumph came with his monument to Garibaldi in Milan, which he won over seventeen competitors, all the best men of their profession. An exquisite bronze, "L'equilibrio," exhibited at the International Exposition at Paris in 1878 won him fame, and other works for which he will be remembered are the "Cuore del Re," representing King Victor Emanuel II; "Nana" which met with entire approval from Zola, soon after the novel appeared and a very large number of others, notable among these being his statue of Verdi in Parma.

When the war broke out, Ximenes, although no longer young enlisted as a volunteer, patriotic as was his father, who had fought with Garibaldi, and while he was at the headquarters of the Duke d'Aosta at the front, he modeled a fine group with a nurse supporting a wounded man.

He was very much admired by the late Queen Margherita, to whom he gave lessons in drawing.—K. R. S.

PARIS

M. Paul Fierens, who has been an occasional contributor to THE ART NEWS, has been appointed our correspondent in Paris. He will write bi-weekly letters giving the news of important events in the French art world. M. Fierens' position in Paris, where he is recognized as a leader among writers on art, assures the readers of THE ART NEWS of timely, authoritative reports. The first of his letters is printed below.

Readers will, we are sure, join us in an expression of sincere sympathy. M. Fierens' father, M. Fierens-Gevaert, died only recently.—Editor.

There are two exhibitions now open which have been called respectively, "Multinational" and "International." It is apparent that the spirit of Locarno is strong.

The "Multinational" exposition opened at the Gallery Bernheim Jeune under the patronage of Mrs. E. H. Harriman. The best painters of the French school and others whose works do not quite justify themselves, are included with artists from England, Germany, Switzerland, America and Mexico. The paintings from Mexico are by children, pupils of Alfredo Ramon Martinez and are extremely interesting. The Germans have assembled for the first time before the Parisian public a representative collection of works signed by Max Pechstein, Otto Dix, George Grasz, Campendonk, Feininger, Paul Klee, etc. There are also the "fauves," the super-realists, who belong to the young school of French painting. They are too numerous to

mention specifically. They remain, however, pure individualists. Their work remains chaotic and the conscientious critic can choose but a few works which really stand out.

The French are represented by Matisse, Derain, Braque, F. Beltran Masses. The English are represented by the very original landscapes of Paul Nash, the paintings of Roger Fry and designs by F. Dobson. America is represented by Charles Sheeler, Joe Davidson, R. W. Chanler, Y. Kuniyoshi and a score of other painters among the most significant being Charles Demuth and Niles Spencer.

The "Multinational" exposition from Berlin arrived via Berne. It has already been in London and New York, where it was probably presented with more concern than here. The public can no longer consider modern esthetic as anarchy. It is very necessary to make the public realize the dawn of a new order.

As to the "International" exposition assembled at the gallery of M. Jean Charpentier, it is more conservative. That which most hits the eye in the collection is the reds which shout in the work of the Russian Maliavine. Vermillions and yellows burst forth. Besides these works of fire are a great many portraits, pastels and interiors. It is, however, always a pleasure to look at the fine Parisian scenes of M. Edwin Scott. No painter has translated as he the studios and familiar atmosphere of the sixth district. Between the spire of Saint-Germain des Près and the café de Deux Magots, of which Derain and Dunoyer de Segonzac are fond, M. Edwin Scott finds himself perfectly happy. M. Bernard Harrison in his paintings has found the charm of Italy.

The foreign schools have the Jeu de Paume as a special museum and at the instigation of M. André Dézarrois the museum has received some new acquisitions, one a brilliant painting by Marc Chagall, bought by the state from the salon de France. The artist himself whom we met at the Gallery Granoff, where some of his more recent paintings are shown, believes that he is badly represented by this painting in the national collection. He believes that the state has paid too much for the picture.

At the Musée du Luxembourg M. Charles Masson has preserved a great part of the work of Guy Pierre Fauconnet. This painter who died in 1920 at the age of twenty-eight had acquired some of the style of Ingres, the Ingres of "La Source" and "The Bain Turc." It was, however, in the line of theatre decoration that Fauconnet excelled. He introduced the mask upon the stage, inspired by antiquity, by plastic negro art. There is nothing better than the masks of the "Boer sur le Toit" ballet of Jean Cocteau.

Among the recent acquisitions of the Louvre is a portrait of Claude Monet by himself, given by M. Georges Clemenceau.

Among the exhibitions of the last fortnight, we should mention that of Maurice Denis. He has some splendid compositions of his travels, in Switzerland, Belgium, Holland, Provence and Brittany, done in poetic mood in delicate colors. Another good show is that of the young painter, a German, Alexander Mohr, a powerful colorist. He is more important for being himself than for being a modern. He has studied the old masters, and he reverses them although he does not imitate them.

We have already mentioned that the Musée Jacquemart André has recently acquired a "Mater Dolorosa" of the XVth century. As was shown in an article in *La Revue de l'art ancien et moderne*, the work has been attributed to Roger Van der Weyden. We have not yet succeeded in convincing the French *erudits* that the work is Flemish. M. Louis Desmots in the same *Revue* discusses the argument and attributes the painting to Enguerand Charonton, the great Avignon painter, a near contemporary of Van der Weyden. M. Louis Desmots appears to be more audacious than we. This critic when it is a question of primitives is willing to pronounce everything for Avignon as French. We should indeed like to know what Dr. Max Friedlander thinks. There is one point on which everyone is agreed, the "Mater Dolorosa" is a masterpiece. There is another point in which we think we are right, we would say that this Madonna would speak for herself. The last word has not yet been spoken.

EXHIBITIONS IN NEW YORK

ALLIED ARTISTS
OF AMERICA
Fine Arts Building

The exhibition of The Allied Artists of America proves that art is still safe for democracy. Among the 360 paintings and sculpture on view only Mr. Luigi Lucioni paints a still life that could be described as "modern." The Brown Bigelow Gold Medal has been awarded to some cows by G. Glenn Newell, who as he says in his title are "Just Strolling Around." We are not particularly fond of cows in art whether they be the purple cows of the modern school or the sleek creatures of Mr. Newell's frankly realistic vision. But one must admit that Mr. Newell in a purely technical sense has attacked and mastered several difficult problems of light and shadow and that his brush has an easy mastery that bespeaks long discipline. The Brown Bigelow Silver Medal has gone to Herbert Meyer's "Fantasy on Truth," an appropriately allegorical canvas in which the mythological young ladies appeared to us to have modern rather than antique haircuts. The Medal of Merit has gone to a typical canvas by Sigurd Skou, "Fleet in Harbor," done in his usual high color key.

As we remember, landscapes, still lifes and informal portrait studies made up the bulk of the exhibition. There is but a single courageous nude, a trifle lonely among her fully clad companions. There are many familiar names here, represented by characteristic paintings. Louis Kronberg shows one of his charming ballet girl canvases; Robert Vonroah sends "The Cigarette Girl" and "Lure of the River Bank." Wayman Adams' portrait of George Munroe, a spare figure in a spare doorway, seems somehow to fall short of the artist's best. Emma Fordyce McRae has several canvases on view in which her strong sense of the decorative is always evident; the most charming of these is her harbor scene entitled "Summer." Maurice Fromkes sends "La Malloquina" and "Pussy Willows"; Abbott Graves one of his charming garden scenes; Felicie Waldo Howells two small portraits that are sincere and informal, while William Starkweather in his group of "New York Character Models" executes with technical brilliance a canvas that is rather hard and matter-of-fact. There are several paintings by Gerald Leake full of a sensuous poetry that is reminiscent of Rossetti. One must not forget to mention Kenneth Bates' "Experience" which we had seen at the Macbeth Galleries before the present exhibition. The simplicity of this composition of geranium leaves pushing out between white window curtains has an effectiveness that was not at all diminished by a second view.

WALT KUHN
C. PAUL JENNEWEIN
Grand Central Galleries

Strange things are happening at the Grand Central Galleries, long considered a fortress of the academic. One does not know how the change has been brought about—whether by the trend of exhibitions in New York or whether dur-

ing their perigrinations through the Interior the directors have heard whispers of a modern movement. In any case the galleries, temporarily at least, have gone over to the left. The first exhibition of what may be called modern art in the Grand Central Galleries is that of paintings by Walt Kuhn and sculpture by Jennewein. The latter may object to being called a modern artist.

It is not for this reviewer to criticize either the change in policy or the works which indicate it. It is reported that six of Kuhn's paintings were sold on the first day of the exhibition, and that several artists and critics have pronounced the show to be the best ever held in these galleries. Nor do we wish to examine the nature of this compliment.

Kuhn has always seemed to us a back water of modern art where some of the mannerisms floating on the main stream have been caught. One finds more than a trace of various masters and singularly little that can be called Kuhn's own. It would be interesting to know which of the canvases was the most recent for there are a few in which he seems to have broken from his numerous traditions.

The sculpture shown by Jennewein includes a number of small bronzes in the best American small bronze manner, a number of monuments and a working model for the west pediment of the Philadelphia Museum of Art. He seems both a decorator and an excellent craftsman.

W. ELMER SCHOFIELD
TERESA CERUTTI-SIMMONS
WILL SIMMONS

The Milch Galleries

Elmer Schofield's handling of the picturesque results in good compositions done with healthy verity. He has chosen the hedge-rows and thatched cottage, the blue sea of Cornwall and Devonshire as subjects for his painting. One of his best pictures is "Twixt Suffolk and Sussex," in which he has reproduced the real charm of English countryside. We liked also a pure landscape, "Church Meadows." One feels this landscape to be English. One of his best pieces is "Coverack Harbor," where there is not only an evident appreciation of harbor life, but one recognizes a successful effort at interesting composition.

The twenty etchings, three aquatints included, of ancient dances by Teresa Cerutti-Simmons form an interesting series of different types of the dance. In her etchings she sees the picturesque quality of the dance, not so much the rhythm and motion of dancing figures. She has caught most of her figures in more quiet posing attitudes. Her three aquatints have increased feeling for the dramatic. Among the group we would give first place to "Arabesque," "Pierrot's Fantasia," and her three aquatints.

Will Simmons' watercolors of wild life at first appear to be a little pseudo-dramatic due to his use of light violet and blue color, but on further examination he becomes an artist as well as observer of furred and feathered creatures. In "Mallards Rising" he has shown a very fine observation for detail; "Snow Babies" is a very happy observation of white cubs playing in the snow, and the picture of a red fox among the blue snows shows a naturalists' and artist's appreciation of drama.



"AMALGAM"

By WALT KUHN

Included in his exhibition at the Grand Central Galleries

FRANK O. SALISBURY
Duveen Galleries

The exhibition of portraits by the celebrated English painter Frank O. Salisbury, now open at the Duveen Galleries, will remain on view for at least another week. The portrait of Dr. S. Parkes Cadman which was added after the formal opening of the exhibition has drawn so many visitors that the galleries have decided to let it remain on public view for an extended period.

Mr. Salisbury, who has exhibited in New York before, needs no introduction to the readers of THE ART NEWS. In addition to the long list of distinguished American sitters he has painted nearly every member of the English royal family as well as the most prominent leaders of the army and navy.

JEAN JULIEN LEMORDANT
Wildenstein Galleries

M. Lemordant is especially fond of Breton peasant subjects, turning the windblown skirt, the curve of cap and the billow of clouds into capricious arabesque of design that echo one another with a gay rotundity. In many of the drawings there is the same whimsy of design in the geometrization of the peasant costume, casting the curve of flowing sleeve and stiff headdress into amusing

angularities. The paintings show bold massings of color, often in decorative juxtaposition. M. Lemordant's brush has a sweeping stroke that produces these mass effects with great economy. This power is turned to tragic effect in "La Vie et la Mort," where the ghastly flesh tones of the dead man's head and shoulders contrast with the blue coat and ruddy face of the peasant bending over him. The drawings maintain an almost equal balance between tragedy and capricious observation. The scenes in the trenches are sparsely drawn, with indications of only the essentials of movement. The peasant types seem done as a relief after these; save in such a sketch as "La Pauvre" they seldom essay individual comment.

There is no evidence in the exhibition of the tragedy of Lemordant's life. His aspirations were high; his great desire was to bring life and color into the decoration of fine rooms and buildings. The war changed all that for M. Lemordant, to whom light was life, was blinded, totally. This exhibition, then, is an introduction and a close to a career.

LEVINSON-SCHWARZ
New Art Circle

A. F. Levinson is a painter who has something to say and for the most part says it convincingly. His figure com-

positions are interesting in their simplifications and treatment of curves. One canvas of a girl seated on a sofa reading shows an effective pattern of contrasts between the outlines of the figure and its pose and the curves of the sofa back. Another figure painting of a woman asleep in a rocking-chair before a table with fruit and glasses arrests attention by its solidity and effective treatment of masses. Mr. Levinson's landscapes consciously seek elimination and simplification. His choice in several instances of winter subjects is perhaps based on a desire to let nature effect part of his blurring of non-essentials. There is a painting of bare greenish blue tree trunks making arabesques and a snow subject where the distance hills and the cottages in the foreground are separated by broad planes of white. There are also a few still lifes which in general follow the same artistic credo as the landscapes and figure paintings. Among the most interesting of these is a canvas in which a chest of drawers in the background is used effectively to emphasize the still life of apples, bottles and jug which is the main theme of the canvas.

The work in hammered brass by Marek Schwarz derives something from medieval craftsmanship in the same medium. There is the same feeling for monumentality and for masses set in bold relief. Mr. Schwarz does not confine himself to the decorative, although there are several plaques which might be so classified, notably the reclining female nude. The relief of Samson pulling down the pillars of the temple is one of the most successful of Mr. Schwarz's compositions. The "Woman's Head" and "Portrait of a Man," both boldly conceived and executed, are also excellent.

KATHERINE SCHMIDT
Daniel Gallery

Fourteen recent paintings by Katherine Schmidt are now on exhibition at the Daniel Gallery. From the canvases one gathers that the greater part of her attention has been devoted recently to technical problems. Other qualities, which we have admired heretofore in her work, seem strangely lacking. She has developed her brush work according to the Sheeleresque immaculate school and forces one to admire the representative qualities in her painting and her photographic eye. If in attaining technical mastery she has somewhat overlooked both form and design, these are things which may come later.

MACMULLEN
PUEBLO PAINTINGS
Ferargil Galleries

Macmullen exhibits street scenes, bazaars and the life of Fez and Tunis. He seems particularly appreciative of the vaulted tunnels of Arab house and shop and has varied the theme in interesting ways. His color is good, and he has sincerely portrayed Algerian atmosphere, color and life.

These Pueblo paintings done by several American Indians of the southwest are refreshing. They are straight representations of Indian life, chiefly their ceremonies, the hunt and the dance. One, of course, sees a certain naivete of representation, characteristic of primitive art, the use of the frontal figure, the repeated motive of face, figure and dress with little variation, the attempt at perspective by merely placing one figure above another. It is in the representations of animal life that particular beauty of design and color are to be seen. One would not tire of "Taos Horseman," by (Continued on page 11)

NEWHOUSE GALLERIES

484 North Kingshighway Boulevard
SAINT LOUISDistinguished Paintings and
Works of Art

AMERICAN AND FOREIGN

Continual Display and
Special Exhibitions

GALLERIES

262 Auditorium Hotel, CHICAGO

772 Statler Hotel, DETROIT

2614 West 7th St., LOS ANGELES

James Robinson

The Largest Collection
ofGENUINE
OLD ENGLISH
SILVER

in America

Inspection Cordially Invited

721 Fifth Avenue
NEW YORK

Grand Central Art Galleries

15 Vanderbilt Avenue

Grand Central Terminal Taxicab Entrance New York City

Sculpture by C. PAUL JENNEWEIN

January 20th to February 2nd

Paintings by WALT KUHN

January 20th to February 9th

Admission Free

Open daily nine to six except Sundays

Members of The ANTIQUE and DECORATIVE ARTS LEAGUE

Seidlitz & Van Baarn

[Inc.]

Experts and Collectors

RARE TAPESTRIES
WORKS OF ART

749 Fifth Avenue
Corner 58th Street

NEW YORK

Established 1909

Spanish Antique Shop

Montllor Bros.

Rare Collections of Spanish Antiques
and Objects of Art

Palm Beach, Fla. NEW YORK Barcelona, Spain
Plaza Building 768 Madison Ave. Frencela 5

PHILIP SUVAL

INCORPORATED

OLD ENGLISH FURNITURE
and WORKS OF ART

746 MADISON AVENUE, NEW YORK
NEAR 65th STREET

Also 145 East 57th Street, Seventh Floor

DI SALVO BROTHERS

ANTIQUE

Italian, French English and Spanish

FURNITURE
REPRODUCTIONS

50th Street and Madison Avenue, New YORK

EHRICH GALLERIES

OLD MASTERS

36 East 57th Street

New York

A. OLIVOTTI & CO.

WORKS of ART

867 Madison Avenue
NEW YORK

FLORENCE

VENICE

Studio Founded 1840

In New York since 1907

Restoration of Paintings

M. J. ROUGERON

101 Park Avenue

NEW YORK CITY

CHARLES of LONDON

INTERIORS

OLD ENGLISH FURNITURE
TAPESTRIES

2 WEST FIFTY-SIXTH STREET, NEW YORK
LONDON: 56 NEW BOND STREET, W. 1

Carvalho Bros.

"The House of Old Fabrics"

762 Madison Ave.
New York

Purveyors to the Trade

DALVA BROTHERS

IMPORTERS OF ANTIQUE TEXTILES
WHOLESALE

510 Madison Avenue : New York

JAC FRIEDENBERG

President

CHARLES FRIEDENBERG

Vice President

Hudson Forwarding & Shipping Co. INC.

CUSTOM HOUSE BROKERS
and FORWARDERS

Represented in all the Principal Cities of the World
Customs Clearance and Delivery Promptly Effectuated

We have excellent facilities for having your foreign shipments examined at our warehouse under Customs' regulations, where shipments are carefully unpacked by experienced employees in handling Works of Art, Fine Furniture, etc., and delivered to your establishment free of all cases and packing material.

Expert Packers and Shippers of
WORKS OF ART

Let us relieve you of all worry and trouble in connection with Packing and Shipping to and from all parts of the World. We specialize in packing Antique Furniture, Works of Art, and carefully interpack in our

SPECIAL LARGE VAN CASES

and ship direct to England, France, Italy, Spain, and all Continental Europe, saving you considerable charges.

OFFICE: 17 State Street, NEW YORK CITY

Telephone Bowling Green 10330

Warehouse: 507 West 35th Street

Telephone Chickering 2218

London: Hudson Forwarding & Shipping Co., Inc.
(Cameron-Smith & Marriott, Ltd.)

Offices: 6-10 Cecil Court, St. Martin's Lane, W.C.2

Telephone: Gerrard 3043. Cables: "Kamsmarat Westrand," London.

Also represented in Boston, Baltimore, Chicago, Philadelphia, and all principal cities of the World.

In the Centre of Art

The most convenient and most distinctive
restaurant... for luncheon, tea or dinner
... for the art patron visiting the Galleries
or Auction Rooms is

The MADISON RESTAURANT

in connection with

Theodore Titze
Manager

THE MADISON

...NEW YORK'S
FINEST HOTEL

15 East 58th Street... NEW YORK

LOUIS JOSEPH

ANTIQUES

and WORKS OF ART

379, 381 and 383 Boylston Street
BOSTON, MASS.

MAX WILLIAMS

805 MADISON AVENUE
NEW YORK

MARINE MUSEUM

SHIP MODELS
PAINTINGS

NAVAL RELICS
ENGRAVINGS

RALPH M. CHAIT

19 East 56th Street, NEW YORK

ANCIENT CHINESE
WORKS of ART

Dealing in Chinese Art since 1910

EXPERTS: Accredited by Great Museums and Connoisseurs
CATALOGUERS of Many Famous Collections

In the Heart
of the
Art World

PLAZA
Art Auction Rooms Inc.

Just off
Fifth
Avenue

EDWARD P. O'REILLY... Auctioneer

We make a specialty of disposing by auction, articles of every description pertaining to the home—either from large or small estates

Department exclusively for

APPRAISALS AND INVENTORIES

References from the largest and best known legal firms in New York

5-7-9 East 59th Street

NEW YORK

EARLY AMERICAN and ENGLISH ANTIQUES

GINSBURG & LEVY

397 Madison Avenue

NEW YORK

HENRY V. WEIL

Genuine American Antiques

126 East 57th Street

NEW YORK

ON VIEW: Autographs of Celebrities and
Portraits and Views of Historic Interest

Bonaventure Galleries

536 Madison Avenue

NEW YORK

Mortimer J. Downing

Antiques, Bric-a-Brac and Curios

Plaza Art Building

Room 305

9 East 59th Street

M. GRIEVE COMPANY

Genuine Antique Hand Carved Gilt Wood Portrait
FRAMES and MIRRORS

234 East 59th Street

Telephone
Regent 3492-1984

NEW YORK

EXHIBITIONS

(Continued from page 9)

Julian Martinez nor his beautiful representation of "Buck and Faun." These paintings show a delight in color, form and beauty with an absolute lack of acquired consciousness. This is perhaps their chief reason for appeal.

CLIVETTE
New Gallery

It is quite probable that most of the people who have gone to see the exhibition of Clivette's paintings have expected a hearty laugh. Everyone whose acquaintance with New York is at all intimate has long been familiar with the "Man in Black," his house of mystery and his junk shop on Sheridan Square. It was, until recently, the general impression that his work belonged in the latter place. Therefore one was prepared to scoff.

Clivette has fooled everybody. In the sudden reversal of opinion accurate estimates are quite impossible. His painting is so vigorous and colorful and has excited so much enthusiasm that there is great danger of becoming a too eager worshipper. Preconceived ideas get in the way of sane judgment. The exhibition is one which must be visited several times. It may be that a great artist has been discovered. Or, one may be glad to know that a man who has been regarded with some suspicion, is at the least a strong, sincere painter.

BERLIN

(Continued from page 6)

"Shore at Pornic." It is a bouquet of colors and tints as lusciously colorful as spring blossoms. The portrait of a lady in a black dress and red sash before a parrot's cage, more compact both in form and color, is of earlier date. There is also an opportunity of seeing Renoir's attainments in the line of sculpture, for several of his bronzes have been included in the display. The comprehensiveness and volume of the present arrangement becomes evident by further enumerating the names of a number of artists, whose works cannot be described in detail, owing to lack of space. The catalogue not being at hand by the time this report is written, even this list may be fragmentary: Gauguin, Sisley, Pissarro, Pascin, Degas, Delacroix, Matisse, Braque, Gris, Leger, Daumier and Theodule Ribot (1823-91). It testifies to the spirit of enterprise and active energy of the Thannhauser Gallery to have brought together an exhibition which is bound to arouse utmost interest both through wealth and quality of material.

Professor Ernst Kühnel of the Islamic department of the "Kaiser Friedrich" Museum in Berlin is back from his trip to the States, which he had undertaken to see the important exhibition of Persian art in Philadelphia. The German scholar has expressed his appreciation of this enterprise in an article recently published in THE ART NEWS, an appreciation which, he told the present writer, may well be extended to the remarkable success of public and private art collecting in America. There can be no doubt, he said, that the collections of East Asiatic art are far ahead of those in Europe and that especially Chinese sculptures and ceramics are assembled in America in unparalleled quality and number. Among private aggregations Dr. Kühnel mentioned the Freer Gallery in Washington as being of great distinction. The Metropolitan Museum boasts of the finest collection of Islamic art in

America and the Boston museum possesses an enviable collection of Islamic miniatures, which is superior to any in European museums. Dr. Kühnel gives special credit to the arrangement and setting up of the Egyptian department in the Metropolitan museum which, he says, is distinguished by clear and logical installment. The Chinese porcelains in the Widener collection, which among private aggregations is distinguished through taste and refinement of display, are on the top-line and the assembling of several hundreds of Oriental carpets, as in the George H. Myers collection in Washington, is unprecedented in Europe. The necessity for European scholars in the field of Oriental art to inspect from time to time the treasures which pass into American collections, becomes evident in view of such a great number of really important and most precious art accumulations. The fact dating from recent years, that Oriental art dealers have established branch offices in New York, enabling them to trade directly with American museums and collectors, deprives Europe from seeing the important objects which find their way into American art aggregations.

Passing review on the art season in 1926 one is compelled to state that the market has experienced a distinct animation compared with the depressing stagnation which ruled in 1925. During the first months of the year 1926 there was a slow but steady improvement which naturally was interrupted by the inertia of the summer season, but proved its legitimacy by gaining in importance and volume at the opening of the campaign this fall. Especially the months of October and November were marked by an increase in interest and buying activity on the part of collectors and amateurs. This refers both to the regular art trade and to events in the salesroom world. A certain antagonism between art dealers and auction firms has accrued from the fact that the public appears to be more and more attracted by the somehow dramatic and exciting atmosphere of public sales, which are absorbing a considerable portion of the purchasing power of art collecting circles. The union of Berlin art dealers, announced in last week's report, has been accomplished and includes in its programme the opening of the association's own exhibition rooms and the organization of a regular auction establishment supplied by the members. This is intended to create a closer contact between the regular trade and art collectors and to provide to this corporation an effective control over the market. However, this means a decided change in the policy hitherto practiced by the German art trade, namely to wrap the existence of an important object in a veil of mystery and secrecy and also to protect it from the profanation of general inspection. Publicity and propaganda will thereby enter into the hitherto esoteric domain of the German art trade and is sure to prove an effective stimulation for business.—F. T.

COMING AUCTIONS

(Continued from page 7)

includes a Martha Washington letter. There is an original autograph manuscript of Roosevelt's on buffalo hunting. One of the most important Lincoln letters or manuscripts is the manuscript of a portion of Lincoln's speech on slavery. There is also a letter written to the publishers of his biography in Springfield, June, 1860. Also included is a letter of Zachary Taylor, hero of the Mexican War.

The English collection includes a letter of Charlotte Brontë's concerning Thackeray and Brontë's original manuscript of the dedication to Thackeray of *Jane Eyre*. There is a very interesting letter by Coleridge discussing his work and plans, a Dickens A.L.s concerning publishing matters, a letter containing the endorsement of Samuel Pepys. There is also a long Keats' letter, an autograph manuscript containing two of Lamb's humorous poems, a letter of

George Meridith's to Robert Louis Stevenson, a fine Sterne letter. Among the Stevenson letters is one telling of an offer he has had for *Treasure Island*. The unpublished Thackeray-Brookfield correspondence is comprised of over thirty letters, to Mrs. Brookfield and also Mr. Brookfield. No. 320 is a remarkable letter showing Thackeray's intense love for Mrs. Brookfield. A sequel to the whole affair are the unpublished Thackeray-Perry-Elliott correspondence, the two sisters to whom he confided his love for Mrs. Brookfield and also letters commenting on America during his lecture tour of this country. There are also some of his drawings. A four-page letter of Wordsworth's about the death of Charles Lamb completes the list of the most important items of the collection.

ARCHDUKE LEOPOLD
SALVATOR FURNITURE,
TAPESTRIES, ETC.Exhibition, January 30
Sale, February 4. 5

Furniture, tapestries and fabrics from Castle Herrenstein, Lower Austria, the collection of H. I. H. Archduke Leopold Salvador will be sold at the Anderson Galleries the first week in February. There is a large series of tapestries, among them a Gobelin tapestry panel: Venus for Spring Attended by her Maidens; a "Medici" tapestry attributed to Bernardino van Asselt; a Brussels weave by Jan van Bruggen, circa 1670; a personage tapestry by Gerard Peemans, with magnificent borders; two tapestries of the Imperial Russian manufactory of St. Petersburg; a fine Gothic tapestry panel, Delilah and a Companion, Burgundian of the XVth century; two important Roman tapestries from the Papal looms, made by Pietro Ferloni, and referred to in George Leland Hunter's "Practical Book of Tapestries"; and numerous smaller Beauvais, Flemish verdure and Aubusson weaves. In the series of furniture, two Florentine Renaissance walnut and velvet throne chairs attract attention as well as a Renaissance walnut table by a Salzburg craftsman of the XVIth century. There is a considerable series of French XVIIIth century furniture, as well as some charming Viennese and Venetian pieces. We may mention a fitted mahogany Beau Brummel table, Viennese, circa 1785; a marquetry writing table of the Louis Quinze period, attributed to Oeben; a tulipwood marquetry jardinière, French, circa 1760; a Louis Seize mahogany "lectrin" table attributed to Riesener and a pair of Florentine carved ironwood side tables of the Louis XV period.

There is a notable selection of antique textiles, among them a superb set of gold-embroidered horse-trappings on crimson velvet made in Venice, circa 1680; a Spanish XVIIth century embroidered chasuble; three Viennese early XVIth century needle-painted orphreys and a purple and white linen embroidery, Spanish, of the XVIIth century, which is of remarkably archaic and imaginative character. There is also among the early needlework a French XVIIth century silk-embroidered picture depicting St. Martin. A small section of arms and armor appears to have some interesting pieces, among them a combed morion, made in Brescia circa 1550, a piece of fluted Maximilian half armor of the early XVIth century and an arcon and cantel of gilded steel, Florentine XVth century. There are also bronze, pewter, copper and wrought iron objects of art of the Gothic and Renaissance period, some handsome wrought iron gates and a small series of stained glass, largely Swiss, of the XVIth century.

MINNEAPOLIS

Thirty colored crayon drawings of Blackfeet Indians by Langdon Kihn, a young American painter are on exhibition at the Minneapolis Institute of Arts. These Indian types who once ranged from the headwaters of the Missouri to the foot of the Rockies, are vividly recorded by Mr. Kihn and recall the days of the buffalo when the Blackfeet lived well and happily.

Galerie Granoff
MODERN PAINTINGS
166 Bd. Haussmann, Paris

FURNITURE SILVER PORCELAINS
ON EXHIBITION AT THE
NEW VERNAY GALLERIES
19 East 54th Street

A Magnificent assemblage of 18th Century English Furniture, particularly featuring important specimens of the Queen Anne, Chippendale, Sheraton and Hepplewhite periods

Vernay

ENGLISH FURNITURE · PORCELAIN
SILVER · POTTERY & GLASSWARE

NEW YORK: 19 East 54th Street

LONDON, W., 217, Piccadilly

MARCEL BERNHEIM & Co.
2bis RUE DE CAUMARTIN, PARIS
MODERN PAINTINGS

NAZARE-AGA
Persian Antiques
3, Avenue Pierre Ier de Serbie
Paris

L. CORNILLON
Mediaeval Art
89 Rue du Cherche-Midi and
21 Quai Voltaire, PARIS

Boin-Taburet
Fine Objects d'Art
of the XVII^e & XVIII^e Century
10 Boulevard Malesherbes, Paris

Chas. Kaufmann
Ancient Tapestries, Point Old
Paintings, High Antiques
23 Fauborg St. Honore, Paris

KALEBDJIAN BROS.
Classical Objects
of Art
12 Rue de la Paix and 21 Rue Balzac
PARIS

Charles Pottier
Packer and Shipping Agent
14, Rue Gaillon, Paris
Packer for the Metropolitan Museum
New York

R. LERONDELLE
Packer and Agent
for the Carnegie Institute, Pittsburgh,
the Art Institute of Chicago, etc.
76 Rue Blanche, Paris IX

GALERIE NEUMANS
102 Rue de Louvain, BRUXELLES
8 Rue Volney, PARIS (2e)
Thousands of pictures, old masters,
Bought and Sold Every year
to the trade

H. FIQUET
Modern Masters
88 Avenue Malakoff, Paris

J. FERAL
Ancient Paintings
7 RUE ST. GEORGES
PARIS

R. G. MICHEL GALLERY
17 QUAI ST. MICHEL, PARIS V
Original Engravings and Etchings by
Béjot, Buhot, Mary Cassatt, Corot, Daumier,
Degas, Delacroix, Gauguin, Forain, Lepere,
Manet, Matisse, Méryon, Millet Od. Redon,
Renoir, Whistler, Zorn, etc.
Catalogues on Application

M. & R. STORA
Gothic and Renaissance
Works of Art
Paris, 32 Bis Boulevard Haussmann

J. MIKAS
Greek, Roman & Egyptian
Sculpture
229 RUE ST. HONORE PARIS

BING & CO.
Modern Masters
20 bis, Rue la Boetie, Paris

MARCEL GUIOT
4 Rue Volney Paris
(near the Opera)
RARE PRINTS
by old and modern Masters

LE GOUPY
Rare Prints
Drawings—Paintings
5, Boulevard de la Madeleine, PARIS

GALERIE VAN LEER
Painting since Cezanne
41 Rue de Seine, Paris (6)

BRIMO DE LAROUSSILHE
ORIENT

ANTIQUITÉ

MOYEN AGE

34, rue Lafayette and 48, rue Laffitte, PARIS

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
Madison Avenue and 57th Street

February 1—The Marine collection of Joseph Husband and Alexander W. Hannah.
February 2—The R. I. Nesmith collection of books relating to pirates and shipwrecks, etc.
February 2—Original drawings of the Dutch, English, French and Italian schools from the collection of V. Winthrop Newman.
February 3—Early American furniture and glass collection of Mrs. James A. Garland.
February 3—The Stillman collections of paintings.
February 4, 5—The Ton-Ying collection of Oriental art.

ANDERSON GALLERIES
Park Avenue and 59th Street

January 31, February 1, 2—Early American china and objects of art, lithographs, etc., from the Comstock, Hewitt, Manning and Rist collections.
February 1, 2—The American and English autograph collection of Mr. A. C. Goodyear.
February 4, 5—Furniture, tapestries and fabrics from the collection of H. I. H. Archduke Leopold Salvator.

FIFTH AVENUE AUCTION ROOMS
341 Fourth Avenue

February 3, 4, 5—Period furniture, antique and modern silver, Flemish tapestries, paintings and rugs.

WALPOLE GALLERIES
12 West 48th Street

February 3, 4—American glass, china and silver; textiles and objects of art.

AUCTION REPORTS

GRASSI COLLECTION

American Art Association—The collection of Professor L. Grassi of Florence, Italy, of sculptures, furniture and other art objects were sold on January 20, 21 and 22, bringing a grand total of \$265,415.00. Important items and their purchasers follow:

- 17—Hammered copper wine cooler, Tuscan, XVI century; Mrs. S. R. Guggenheim \$270
92—Amethyst velvet cover bordered with gold galloon, Genoese, late XVIII century; Mrs. L. E. Woodhouse... 310
93—Appliqued embroidered blue silk table cover, Tuscan, XVI century; Ephriem Zimbalist 350
152—Crimson velvet walnut banquet, Tuscan, XVI century; Mrs. Fritz Kreisler 325
166—Carved oak cassone, French, XVII century; V. Manzi-Fe 725
172—Carved walnut centre table, Venetian, XVI century; F. L. Stephens 1,150
175—Carved walnut centre table, Florentine, XVI century; Charles of London 525
193—Carved walnut library table, Florentine, XVI century; Mrs. O. Remabl 2,700
196—Carved and gilded walnut centre table, Florentine, XVI century; F. L. Stevens 850
197—Gothic carved walnut cassone, Val d'Aosta, XVth century; Mrs. H. Cooper 550
198—Marble sarcophagus, Roman, II-III century; Warren F. Wetmore 1,200
238—Dagger, Venetian, XVI-XVII century, gilded bronze and steel, very rare type; J. P. Ashley 1,100
297—Three gold needlepointed panels, Spanish XVI century; representation of saints; Mme. Cattadori 975
306—Green cut velvet hanging, Florentine, XVI century, very beautiful specimen; T. Williams 2,900
356—Varved and gilded pedestals, Italian, late XVI century, from the castle of the Prince Don Francesco Massimo; F. L. Stephens 2,100
379—Pair carved walnut floral brocade armchairs, Florentine, XVI century; A. Olivette 800
382—Walnut cabinet a deux corps, Ligurian, XVI century; R. Atkinson 1,400
261—Set of twelve table knives and nine forks with carved amber handles, French (?) late XVII century; Joseph Brummer 950
487—Enameled gold pendant set with diamonds, Florentine, XVII century, epoch of Benvenuto Cellini; J. W. Bentley 3,200
494—Enameled gold arm band set with pearls and diamonds, by Benvenuto Cellini (?) Italian, 1500-1571; Joseph Brummer 7,000
495—Five cisele and enameled gold plaquettes, Byzantine, XIII-XIVth century; J. B. Kammel 3,000
520—Carved walnut secretary-cabinet a deux corps, Siense, first half of the XVIth century; J. R. Kendall 4,000
543—Carved walnut cassone, Roman, XVIth century; Mme. Cecil Sorel 7,500
545—Carved walnut table, Florentine, first half of the XVIth century; Mme. Cecil Sorel 6,300
550—Carved walnut cupboard, Ligurian, XVIth century; Joseph Brummer... 3,900
555—Carved walnut credenza, Florentine, early XVIth century; P. L. Stevens... 4,500
556—Carved walnut cabinet in two parts, Lyon, XVIth century; P. W. French & Co. 7,600
557—Carved walnut centre table, Siense, circa 1550; F. L. Stevens 6,300
558—Carved walnut cassone, Venetian, middle of the XVIth century; T. Williams 3,800
560—Terra-cotta bust of a youth, Florentine, XVth century; A. Goetz 7,100
563—Glazed terra group, by Giovanni della Robbia, Florentine, 1469-1529, Madonna and Child; F. L. Stephens... 5,100
568—Marble group, Venetian, XIVth century, Madonna and Child; A. R. Wilson 3,800
571—Terra cotta bust, by Lorenzo di Credi, Florentine, 1450-1537; A. Goetz 5,000

Exhibition of Portraits by
THOMAS
CASILEAR COLE
February 1st to 15th
AINSLIE GALLERIES
877 Fifth Avenue, N. Y.

GRIMTHORPE COLLECTION

The Anderson Galleries—English, French and Italian antique furniture, tapestries from the collection of Lord Grimthorpe were sold on January 21st and 22nd, bringing a grand total of \$119,525. Important items and their purchasers follow:

- 93—Pre-Chippendale card table with accordion extension, English, XVIIIth century; Mr. H. G. Parker \$500
104—Walnut meridienne of the Louis Quinze period, French circa 1770; Mr. W. F. Cooper 550
113—Two carved rosewood jardinières by Charles Percier; French, circa 1795; Mr. L. B. Ormond 620
115—Meuble à deux corps by Slodtz, French, circa 1700; Mr. Karl Freund 1,300
117—Canape, the tapestry, circa 1770, the frames, circa 1795; Miss H. Counihan 1,100
118—Two armchairs; Mr. F. L. Townsend 800
120—Rosewood jardiniere; Mr. H. G. Parker 500
121—Lady's secretaire and cabinet of the Empire period, French, circa 1810; Mr. H. G. Parker 500
125—Marble mantelpiece of the Empire period, French, 1805-1810; Mr. D. A. Whiting 1,050
251—Ormolu and marble chimney garniture of the Louis XVth period by Debelle, Paris; Mr. Charles A. Frueauff 1,400
264—Marquetry writing table ascribed to Charles Cressent, French, circa 1740; Mr. Karl Freund 6,000
270—Eighteen-light rock crystal chandelier, French, mid-XVIIIth century; Charles of London 1,200
276—Renaissance walnut writing cabinet à deux corps with the arms of the Visconti family, Italian, XVth century; Mr. N. E. Barlow 2,000
277—Bench of Bishop Donellan of Tuam, late XVth century; Mr. W. R. Jonas 1,900
278—Carved Elizabethan oak credence or coffer on stand; English, late XVIth century; Miss H. Counihan 1,800
281—Beauvais tapestry woven by Philip Behagel after Jean Berain, "Italian Grotesque," circa 1700; Mr. Karl Freund 10,500
282—Beauvais tapestry woven by Philip Behagel after Jean Berain, French, 1700; Mr. Karl Freund 7,000
280—Carved oak wainscot library of the regence period, French, circa 1720; Mrs. I. D. Kelly, Jr. 13,500
297—Georgian carved and gilded boiserie which furnished the dining room at Woodlea, English, circa 1700 3,300
302—Steinway grand piano in superb Louis Saxe rosewood and tulipwood case; Mrs. John Roberts 1,200

VAN CHING COLLECTION

The Anderson Galleries—Chinese jade object of art from the collection formed by the Mr. L. Van Ching were sold on January 18th and 19th, bringing a grand total of \$72,607.50. Important items and their purchasers follow:

- 289—Massive agate vase; Mr. B. E. Schuyler \$1,000
290—Massive agate vase; Mr. B. E. Schuyler 725
292—Rose quartz vase; Mr. N. B. Oliver 750
293—Rose quartz vase; Tonying & Co. 750
295—Magnificent jade vase, Mrs. Harold Wallace 1,250
296—Jade vase; Mr. B. E. Schuyler 900
304—Jade vase; Miss H. Counihan 800
305—Jade vase; Miss H. Counihan 800
310—Jade vase; Mr. E. F. Collins 750
312—Rose quartz vase; Mr. R. L. Fain 700
351—Giant crystal vase; Mrs. Harold Wallace 1,000
352—Fei Tsui jade statuette; Mr. Edward Baxter 1,900
353—Green jade vase; Mr. Edward Baxter 3,100
355—Old coral statuette; Mr. B. E. Schuyler 1,050
355a—Coral statuette; Mr. R. L. Fain 1,000
358—Magnificent jade vase; Mr. B. E. Schuyler 4,250
359—Jade statuette; Mr. B. E. Schuyler 4,250
360—Pork fat jade vase; Mr. B. E. Schuyler 1,100
370—Jade statuette, Mr. Edward Baxter 4,500

SALVATOR, READING GRIMTHORPE, HAAS, ET AL COLLECTION

The Anderson Galleries—Paintings and sculpture from the collection of H.I.H. Archduke Leopold Salvator, the Marquess of Reading, the late Lord Grimthorpe, Mr. Xavier Haas and Mr. Louis Costa Forro were sold on January 20th and 21st. Important items and their purchasers follow:

- 19—Glazed terra cotta statuette of the Madonna; Mr. R. Ederheimer \$900
24—Burmese bronze head of Buddha; Mr. D. A. Keenana 600
30—Henri Met de Bles, Flemish, 1480-1550, Madonna and Child; Mr. F. A. Park 2,500
32—Richard Parkes Bonington, 1801-1828, View on the River at Mantes; Mr. A. H. Wild 1,600
33—Hieronymus Bosch, 1490-1516, Adoration of the Infant Lord; order... 3,100
36—Canaletto, 1697-1768, View of the Plaza; Mr. E. F. Collins 750
39—Canaletto and his school, The Doge going to Divine Service at Santa Maria della Salute; Mr. E. F. Collins 600

ARTISTS

We are in the market for sketches of juveniles and juvenile scenes to be used on toys, novelties, and juvenile furniture. Send sketches to us for approval and prices wanted.
American Decalcomania Company
2931 Flournoy St. Chicago, Ill.

The Pennsylvania Academy
of the Fine Arts

Broad & Cherry Sts., Philadelphia
Oldest Art School in America
Instruction in Painting, Sculpture and Illustration. Send for Circular.
ELEANOR A. FRASER, Curator

- 40—Jan Van de Vapelle, 1644-1679, A River Scene; Mr. W. M. Grant 1,050
55—John Crome, 1709-1821, Cottages and figures; Symons, Inc. 625
57—Jacques Louis David, French, 1747-1826; Portrait of a Russian Princess; Mrs. A. S. Walker 1,200
62—Sir Anthony Van Dyck, 1599-1641; Descent from the Cross; Dr. Casele 4,000
66—Urban Goertschacher, Austrian, circa 1508; St. George and the Dragon; Mr. Paul Bottenwieser 725
79—Julius Caesar Ibbetson, 1759-1817, Egglestone Castle, Yorkshire; W. M. Grant 600
82—Jens Juel, 1745-1802, The Lady with the Guitar; Symons, Inc. 650
102—John Opie, 1761-1807, Portrait of a lady with a ruby brooch; Mrs. Clarence L. Paley 1,800
121—George Romney, 1734-1802, Head of Lady Hamilton; Mr. W. M. Grant... 800
126—John Russel, Portrait of Mrs. Garrett; Symons, Inc. 850
127—John Russel, Portrait of May Garrett; Mr. J. L. Vincent 800
131—James Sharpless, English, 1794-1811; Portrait of George Washington; Mr. W. M. Grant 2,300
139—Paolo Veronese, Italian, 1528-1588; The Symbols of the Four Evangelists; Mr. Paul Bottenwieser 2,300
140—The Mill at Norwich, George Vincent, 1796-1832; Mr. W. J. Hardy 1,000
148—Carved wood, polychromed and gilded equestrian statuette of St. Martin; Tyrolean, XVth century; Mr. J. L. Vincent 1,400
158—Polychromed terra cotta bust, given to Benedetto da Majano, Florentine, XVth century; Mr. R. Ederheimer... 800

J. DOPPLER

Munich, Briennerstr. 3
Antiques, Tapestries
Furniture, Etc.

EDGAR WORCH

(formerly Ludwig Glen)
Berlin, W. 8, Unter den Linden 31
ANTIQUES
Specialist in Chinese Art

G. HESS

Old Engravings
Rare Books
9 Briennerstr. Munich

Sale XXXVI March 15th-16th, 1927

A very important
Collection of a Prince
IInd Part
LITHOGRAPHS
of the French School
Daumier, Gavarni, Lami,
Monnier, etc.

CARICATURES
of the French and
English Schools
DRAWINGS
Hollstein & Puppel
Meinekestrasse 19
Berlin W 15

PAUL
BOTTENWIESEROLD
MASTERS

489 Park Avenue
Anderson Galleries Building
NEW YORK

5 Bellevuestr. Berlin W. 9
Opposite the Hotel Esplanade

VAN DIEMEN
GALLERIES

Portrait by Bronzino

PAINTINGS BY
OLD MASTERS

21 East 57th Street, New York City
Amsterdam Berlin
Rokin 9 Unter den Linden 17

Messrs.
Price & Russell

AMERICAN PAINTINGS
TAPESTRIES and
WORKS OF ART

FERARGIL

37 EAST 57TH ST. NEW YORK

Kennedy & Co.

Etchings by
Old and Modern Masters
Old English
Sporting Prints
Marine Subjects
693 Fifth Ave., New York

Oriental Rugs

as

Works of Art

Old Tapestries of Merit

H. MICHAELLYAN, Inc.
20 West 47th Street, New York
Est. since 1901 Tel. Bryant 3456

P. Jackson Higgs

Works of Art

11 East 54th St., New York

PAINTINGS, BRONZES, ROMAN
AND GREEK EXCAVATIONS, TAP-
ESTRIES, CHINESE PORCELAIN,
RARE RUGS, OBJETS D'ART.

Dikran G. Kelekian

Works of
Art

Bankers Trust Building
598 MADISON AVENUE
Northwest corner of 57th St., New York
Opposite American Mission, Cairo
2 Place Vendome, Paris

METROPOLITAN
GALLERIES

PAINTINGS
by AMERICAN and
FOREIGN MASTERS

New Address
578 Madison Av., New York
Opposite American Art Galleries

A. W. BAHR

41 East 49th Street
New York
Early Chinese Paintings
etc.

GAINSBOROUGH

GALLERIES, Inc.

Fine Paintings
Rare Antiques

222 Central Park South
New York

LOS ANGELES

Conrad Buff, Boris Deutsch and Peter Krasnow are represented in the January exhibition at the Stone International Galleries in Monrovia.

These three artists of Southern California have been seen in museum exhibitions here before. Each has branched far out of the accepted path, seeking only those forms which best express their feelings about life.

Ten Italian lithographs by Ernest Thurn, American artist living in Rome, and ten American ones by Adolph Dehn of Waterville, Minn., are being shown at the Mabel Ulrich Print Galleries.

Recent work by Douglass Ernest Parrish forms an interesting exhibition at the Biltmore Salon. The paintings were done in Spain and Northern France.

Powerful relief and vividness characterize Barse Miller's good one-man show at the Ainslie Galleries, Barker Brothers. When Miller is really aroused he goes at his work with great gusto.

The fifth exhibition by painters of the West which occupies the Galleria Real of the Biltmore and the first art gallery of the salon, ambles along very gracefully. There are no very high spots to tax the brains of the spectator and no unduly low ones. There are plenty of pictures that should please the tired business man and perhaps two or three, which, if lived with a while, might yield up something more than a vague pleasure.

CLEVELAND

The Lindner Gallery announces an exhibition of industrial paintings by Carl Gaertner to continue to Feb. 1. Mr. Gaertner's big, vigorous pictures of Cleveland's mills and docks are well known, and in these smaller scenes we may expect the same good draftsmanship and picturesque treatment of familiar scenes.

Historic Egyptian textiles have replaced the Egyptian Coptic textiles, which have been shown for two months in the room devoted to this branch of art.

Modern European art, exemplified in one hundred and sixty-five diverse and often startling canvases from the recent international exhibition at the Carnegie

Institute, Pittsburgh, holds sway at our Cleveland museum.

Filling five galleries, the paintings lure and beckon from each entrance, or by inexcusably bad qualities impel one at long range to "button up the eyes" as one gallery conductor was heard to say on a foreign tour.

An interesting example from one of the current shows is William George Reindel's "Field Fence," an autumn scene which brings the spirit of the country woodland into the Guenther Gallery. Lake Erie figures in many of the pictures in this exhibition, one of the oils showing the luminous sky and cool-colored rocks and water typical of this lake.

DETROIT

An exhibition of watercolors by Harley Perkins, Boston's leading art critic, at the Gordon Galleries, is the most interesting art announcement for the week. An exhibition of bronzes by Max Kalish of Cleveland, opened at the same time at the Hanna-Thompson galleries, where a group of studies of the American laborer as Mr. Kalish sees him is on view. These two exhibitions make an interesting contrast since Mr. Kalish is primarily interested in obtaining a literal portrait of the human figure, and Mr. Perkins in evolving abstractions from nature.

Dr. Walter Heil, who came to Detroit to assist Dr. Valentiner, has recently been appointed Curator of European Art at the Institute. His training and fine background of study in Frankfurt, Munich, Paris and Florence make him admirably fitted to undertake this position.

Three new members have recently been appointed by the mayor of Detroit (the Hon. John W. Smith) to the Board of Trustees of the Founders Society of the Detroit Museum of Art. They are Messrs. Wm. J. Gray, for the term expiring 1927, Charles A. Hughes, for the term expiring 1928, and Edsel B. Ford, for the term expiring 1929. Mr. Ford and Mr. Gray being already members of the Arts Commission of the city, will perhaps be able through this closer association to bring about a closer relationship between the two boards which control the museum.

The Trustees of the Founders Society, at a meeting held recently, authorized an expenditure of \$35,000 from the membership funds for the enrichment of the Institute's collections. Already a re-

markable Flemish primitive by the Master of the Lucia Legend has been purchased from this fund, a portrait of Philippe Rubens by Peter Paul Rubens—both for the European section; a Chinese fresco of Kwan-Yin and six Indian miniatures for the Asiatic section and for the American collection a portrait of John Adams by Joseph Badger, one of the earliest native portrait painters. Other purchases will be made from time to time.—M. H.

INDIANAPOLIS

A memorial exhibition of paintings by Fred Nelson Vance in the Pettis Gallery is now open. The collection is not of retrospective nature but is made up of work done within the last two years. There are both large and small canvases and, with the exception of a Venetian scene and a large still life, all are landscapes.

When pictures, like friends, improve upon acquaintance, then they must have worthwhile attributes. This would seem to be true of the paintings in the Herron art institute's annual exhibition of oils by contemporary American artists. It were well to visit the east and the west upper galleries, the ones displaying the fifty paintings in the forty-second annual show, when the daylight is flooding the place, for a number of artists who work as modernists seem to hold to the tradition that the colors must be dull and murky, with but little contrast between lights and darks.

A new exhibition of American etchings has opened in the Herron print room.

The fifth annual exhibition of the Indiana Society of Architects will remain on view through Feb. 27.

PITTSBURGH

An exhibition of paintings and watercolors by Johanna K. W. Hailman will be held at the Carnegie Institute from until March 1. This will be the first exhibition following the recently closed international and will probably be the only special show held under the auspices of the department of fine arts during the winter months. The exhibition will be made up of landscapes and portraits in oil and of watercolors largely of scenes in Florida and the Bahamas.

FORT WORTH

The Eighteenth Annual Exhibition of Selected Paintings by American Artists, assembled from the Winter Exhibition of the National Academy of Design by the American Federation of Arts, Washington, D. C., opened on Thursday evening, January thirteenth, at the Fort Worth Museum of Art, with a private view for the members of the Fort Worth Art Association and their friends. The exhibition is being visited each day by great crowds. The gallery is thronged on Monday, Tuesday and Wednesday afternoons of each week, the days set apart for the schools, with the pupils from the schools accompanied by their teachers. Each year the Fort Worth Art Association offers prizes to the pupils in the primary, grammar and secondary schools for the best estimates of the exhibition, or a single picture. It is an interesting sight to see the younger children in the gallery sitting on the floor before their favorite pictures busily writing about them.

The following artists are represented in the collection: Walter E. Baum, H. G. Berman, Carle J. Blenner, A. J. Bogdanove, Roy Brown, George Elmer Browne, Dines Carlsen, John F. Carlson, Charles S. Chapman, Alphaeus P. Cole, Edward Dufner, W. Herbert Dunton, Nicolai Fechin, Karl Godwin, Eugene Higgins, C. D. Hubbard, H. Bolton Jones, Sergeant Kendall, Carl Lawless, Hayley Lever, Maud M. Mason, L. C. Matzal, Frederick J. Mulhaupt, Van Deering Perrine, Edward H. Potthast, Arthur J. E. Powell, Robert Reid, William Ritschel, Will. S. Robinson, Robert K. Ryland, William H. Singer, Robert Vonnoh, Harry W. Watrous, Arthur W. Woelfle.—Mrs. C. Scheuber.

WORCESTER

The Worcester Art Museum opened last Sunday, an exhibition of modern Yugoslav paintings which is reported to be one of the most interesting shows the museum has had in some time. The exhibition has been selected from the Fine Arts section of the Sesqui Exhibition in Philadelphia.

An exhibition of modern Japanese prints by Hiroshi Yoshida, Shinsui Ito, Hasui Kawase, Kadsuma Oda, Shotai Takahashi, Shon Ohara, Kanpo Yoshikawa, Suizan Miki, and Bifuku Yamada is also on view.

CHICAGO

The exhibition of Early American Glass under the auspices of the Anti-quarian Society opened at the Art Institute on Friday, January 21 and continues until March 1st.

Thirty graduates of the School of the Art Institute of Chicago have formed an association in Detroit called Chapter A, of the Art Institute Alumni. Leon Makielski has been elected President and Miss Flora Peck, Vice-President. The new organization meets every Saturday and its members take part in the regular sketch class. Dudley Crafts Watson was the speaker at the formation of the association.

The International Exhibition of Etchings under the auspices of the Chicago Society of Etchers, opened at The Art Institute on Thursday, January 27, and will continue until March 8, running concurrently with the Chicago Artists' show. Interest in this exhibition has greatly increased in the past few years, the sales having been so large as to astonish the officials and lead them to express gratification at the interest shown by the general public in good etchings. There is perhaps no field of art where the work of really fine craftsmen can be purchased so cheaply as in the field of etching, prices ranging from \$3 and \$5 to \$150 each.

HARTFORD

It has been very pleasant to see again the Mr. Guy Wiggins paintings hanging familiarly at Moyer's Gallery in Trumbull Street.

This time in the fifteen oils on view, there is complete freedom of expression, with suppleness akin to grace, and no tongue-between-the-teeth labor in technique. Mr. Wiggins has abandoned the meticulous carefulness of the academic manners after several years' experimentation and is again in full flight. "Again," because for a long time Mr. Wiggins had represented the best of academic landscape, but now he has come to the upper reaches of the expressionistic tendency. It is unusual that an artist already established in one manner, should so completely renovate his art to an impulse diametric to the standards under which he hollowed out his first niche.

THOMAS J. KERR

formerly with

DUVEEN BROTHERS

Antique Works of Art

Paintings · Tapestries · Furniture

510 Madison Avenue

New York

JULIUS BÖHLER MUNICH

Brienerstrasse 12, Munich, Germany. Cable address: Antiquaeten Munich

THE LUCERNE FINE ART CO.

Alpenstrasse 4, Lucerne, Switzerland. Cable address: Rembrandt Lucerne

JAN KLEYKAMP GALLERIES CHINESE ART

3 AND 5 EAST 54TH STREET

NEW YORK

DAVIES, TURNER & CO

Established 1870

39 Pearl Street, New York City
London Paris

"OLD MASTERS"
IN THE FINE ART OF
SHIPPING

Experts for fifty-four years in packing and transporting works of art, exhibitions, antiques, household effects and general merchandise. New links of intercity haulage by motor truck now added to complete our chain of service at reasonable cost for forwarding, Customs Brokerage, storage, trucking, marine insurance.

Representative will gladly call upon request

Phone Bowling Green 7960 Cable Address Spedition

DEMOTTE

25 EAST 78TH STREET

NEW YORK



Established 1888

Schultheis Galleries
142 Fulton St., New York

Downtown Art Headquarters
CONVENIENT TO ALL SUBWAYS

PAINTINGS

Mezzotints Etchings
Frames

Old and Modern Masters

Paintings restored, revarnished, relined, cleaned by expert. References from museums, dealers and collectors

O. ROUST

Studio, 150 East 34th Street, New York
Telephone Ashland 6749

SCHWARTZ GALLERIES

517 Madison Avenue
NEW YORK

PAINTINGS
ETCHINGS
ENGRAVINGS

Pascal M. Gatterdam

FINE PAINTINGS

6 EAST 39TH ST., NEW YORK

Early Chinese Art

IMPORTANT EXAMPLES OF

Old Chinese Porcelain
Early Chinese Sculptures and Pottery
Rare Persian Faience

IN THE GALLERIES OF

Parish-Watson & Co., Inc.
44 East 57th Street New York

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

26 EAST 56TH ST. NEW YORK

The Clapp & Graham Company

514 Madison Ave., New York

OLD and MODERN PAINTINGS and
WORKS of ART

Estates Appraised Paintings Bought

W. Schnackenberg

PRIMITIVES
WORKS OF ART
OLD MASTERS

MUNICH

Georgenstrasse 7

EDOUARD JONAS of Paris INC.

ART EXPERT TO THE FRENCH GOVERNMENT—3 PLACE VENDÔME, PARIS

PICTURES · WORKS OF ART · TAPESTRIES

9 East 56th Street · New York

**Arnold
Seligmann & Fils**

*Works
of Art*

23 Place Vendome, Paris

Arnold Seligmann, Rey & Co.
Incorporated
11 East 52d St., New York

C.T. LOO & CO.

34 Rue Taitbout · Paris
559 Fifth Ave., New York

*Chinese
Antiques*

Branches
SHANGHAI · PEKIN

**BRUMMER
GALLERIES**

**WORKS
OF ART**

27 East Fifty-seventh Street
New York
203 Bis Bd. St. Germain, Paris

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Exhibition of paintings by Fred Pyc, Pauline Williams, and Van Alk, until February 1st.

The Allied Artists of America—Fourteenth annual exhibition, Fine Arts Galleries, 215 West 57th Street, until February 13th.

Anderson Galleries, Park Ave. and 59th St.—International exhibition of the Société Anonyme, until February 5th.

The Arden Gallery, 509 Fifth Ave.—Exhibition and sale of old furniture, textiles and other objects collected in Italy and France by Ruth Teschner Costantino of Rome, until February 5th.

Art Patrons of America, Inc., 9 East 57th St.—Exhibition of painting by Alexandra, Victoria Ruemann.

The Artists Gallery, 51 East 60th Street—Exhibition of paintings and drawings by Boardman Robinson, until February 5th.

Babcock Galleries, 19 E. 49th St.—Recent paintings by Charles P. Groupp, January 31st until February 12th.

Bonaventure Galleries, 556 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, 489 Park Avenue—Paintings by old masters.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn, N. Y.—Exhibition of wood cuts by Gordon Craig, Print Gallery, until February 28th.

The Brummer Gallery, 87 E. 57th St.—Exhibition of paintings by Czobel, until February 12th.

Butler Galleries, 116 E. 57th St.—Exhibition of Spanish, Italian, French, Chippendale, Colonial mirrors of the XVIIth, XVIIIth, and XIXth centuries, through January.

Daniel Gallery, 600 Madison Ave.—Exhibition of modern artists. Exhibition of paintings by Catherine Schmidt, until February 5th.

Dudensing Galleries, 45 West 44th St.—Exhibition of paintings by Arnold Wiltz, until February 12th.

F. Valentine Dudensing, 43 East 57th Street—Exhibition of paintings by Henri Matisse, until January 31st.

Exhibition of paintings by Reginald Marsh and sculptures by Dudley Talcott, February 7th until February 28th.

Durand-Ruel, 12 East 57th Street—Exhibition of paintings by Abraham Manievitch, January 29th until February 12th.

Ehrlich Galleries, 37 E. 57th St.—Exhibition of Old Masters.

Ferargil Galleries, 37 E. 57th St.—Exhibition of American sculpture. Exhibition of paintings by MacMullen and paintings by Pueblo Indians.

Fearon Galleries, 25 West 54th St.—Exhibition of XVIIIth century masters.

Gainsborough Galleries, 222 Central Park South—Exhibition of portraits by Karl Schenker, until February 10th.

Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of sculpture by Paul Jenevewin, until February 2nd.

Exhibition of paintings by Walt Kuhn, until February 9th.

Guttman Galleries, 33 W. 58th St.—French and English miniatures, XVIIIth and XIXth centuries, drawings by Murillo, Velasquez, Raphael, Greuze, Boucher and others.

H. Harlow & Co., 712 Fifth Ave.—Exhibition of etchings, drawings and watercolors by Childe Hassam, until February 11th.

P. Jackson Higgs, 11 E. 54th St.—Exhibition of Italian and Flemish primitives, English, Dutch portraits.

Holt Gallery, 630 Lexington Ave.—Exhibition of paintings by E. Maxwell Abbot, January 22nd until February 11th.

Intimate Gallery, Park Avenue and 59th St.—Exhibition of paintings by Georgia O'Keeffe.

Edouard Jonas Galleries, 9 East 56th St.—Pictures, works of art and tapestries.

Kennedy Galleries, 693 Fifth Ave.—Exhibition of etchings by McBey, Briscoe, Griggs, Bone and Cameron, until January 31st.

Engravings by early masters.

Thomas Kerr, 514 Madison Ave.—Antiques.

Neapel Galleries, 10 E. 67th St.—Exhibition of etchings by Heinzelman, until February 12th.

Kleinberger Galleries, 725 Fifth Ave.—Ancient paintings, special exhibition of French and Flemish primitives.

Kleykamp Galleries, 3-5 E. 54th St.—Exhibition of Siamese bronzes beginning January 10th.

Knoodler Galleries, 14 E. 57th St.—Exhibition of early German and Italian engravings and woodcuts, until February 5th.

Exhibition of French art in the last fifty years, until January 29th.

Exhibition of sculpture by Elie Nadelman, January 31st until February 12th.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of paintings by Carl Burlin, until February 12th.

The Lexington Gallery, 100 Lexington Ave.—Exhibition of Indian portraits and designs by Anita Ahlberg, until February 17th.

John Levy Galleries, 559 Fifth Ave.—Exhibition of paintings by Alfred Hoen, until February 5th.

Lewis and Simmons, Hecksher Bldg., 780 Fifth Ave.—Old masters and art objects.

The Little Gallery, 29 W. 56th St.—Permanent exhibition of hand-wrought silver and jewelry, decorated porcelain, Spanish and Italian linen and pottery, Venetian glass.

Macbeth Galleries, 15 E. 57th St.—Annual exhibition of thirty paintings by thirty artists, until January 31st.

Watercolors by John Lavalley, until January 31st.

Exhibition of paintings by Frank W. Benson. Exhibition of American Society of Miniaturists, February 1st until the 14th.

Metropolitan Galleries, 575 Madison Ave.—Exhibition of American, English and Dutch paintings.

Metropolitan Museum of Art, 5th Ave. at 82nd St.—Exhibition of Swedish decorative arts, until February 27th.

Milch Galleries, 108 W. 57th St.—Exhibition of paintings of Cornwall and Devonshire by W. Elmer Schofield, etchings by Teresa Cerutti Simmons. Watercolors of wild life by Will Simmons.

Montross Galleries, 26 E. 56th St.—Exhibition of paintings by F. Edwin Church, until January 29th.

Exhibition of watercolors by Gladys Brannigan, and paintings by Molly Luce, January 31st until February 12th.

New Art Circle, 35 West 57th St.—Recent paintings by A. F. Levinson and hammered brass by Marek Schwarz, until February 3rd.

New Gallery, 600 Madison Ave.—Exhibition of paintings by Merton Clivette, until Feb. 5th.

New York Public Library—Print Gallery: Mary Cassatt—Memorial Exhibition, Gallery 316: Selections from the Isaac Greenwood Collection and the Seymour Haden Collection (gift of E. G. Kennedy), through February.

Our Gallery, 113 W. 18th St.—Exhibition of American Marines.

Pratt Institute Gallery, Ryerson St., Brooklyn—Sixth exhibition of painters and sculptors, January 31st until February 18th.

Ralston Galleries, 730 Fifth Ave.—Exhibition of Leo Pekoniuss, until February 3rd.

Rehn Galleries, 693 Fifth Ave.—Exhibition of paintings by Henry McFee, until Feb. 12th.

Reinhardt Galleries, 730 Fifth Ave.—Paintings by old and modern masters. Loan exhibition from El Greco and Rembrandt to Cezanne and Matisse, until February 5th.

Schwartz Galleries, 517 Madison Ave.—Exhibition of old and modern etchings.

Scott & Fowles, 680 Fifth Ave.—18th Century English paintings; modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st St.—Exhibition of Gothic art, XVIth, XVIIth and XVIIIth century paintings and XVIIIth century French furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 E. 52nd St.—Exhibition showing the development of the art of "Stained Glass Painting," from the XIIIth to the XVIIIth century.

Van Dieman Galleries, 21 E. 57th St.—Exhibition of paintings by old masters.

The Whitney Studio Club, 14 W. 8th St.—Exhibition of sculpture by Tennessee Mitchell Anderson and paintings by Leon Hartl, until March 8th.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of drawings and watercolors by Constantin Guys from the collection of Baron Napoleon Gouraud until January 30th.

Exhibition of paintings and drawings by Jean Julien Lemordant.

Max Williams, 805 Madison Ave.—Ship models, paintings and old prints.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Exhibition of selective examples of American and European masters.

ROBERT C. VOSE

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE Carved Frames

559 Boylston Street

Copley Square

BOSTON

JEAN CHARPENTIER

ANCIENT and MODERN PAINTINGS

76 FAUBOURG ST. HONORÉ, PARIS

Scott & Fowles

Paintings

Drawings

Bronzes

680 Fifth Avenue

(Fifth Floor)

Between 53d and 54th Streets
NEW YORK CITY

**Louis Ralston
& Son**

18th Century English Portraits; Barbizon Paintings and Modern American

730 FIFTH AVENUE
NEW YORK

Arthur Tooth & Sons, Ltd.

155 New Bond Street, London

Fine English Portraits
Modern British
and French Art

**Wildenstein & Co.
INC.**

High Class

Old Paintings

TAPESTRIES
WORKS OF ART
Eighteenth Century
FURNITURE

647 Fifth Avenue New York
Paris: 57 Rue La Boetie

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

**HIGH CLASS PAINTINGS
ANCIENT and MODERN**

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

Durand-Ruel

INC.

NEW YORK

12 East 57th Street

PARIS (8E)

37 Avenue de Friedland

French Masters

of the

XIX and XX CENTURY

647 Fifth Avenue New York
Paris: 21 Rue La Boetie